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ANNUAL BULLETIN

1997 - 1998

JÑĀNA-PRAVĀHA

Centre for Cultural Studies
VARANASI

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EDITOR 'S NOTE

Jñāna-Pravāha stands for the promotion and dissemination of the Centuries old message of Kashi in *Sanātana Dharma*, streams of Indian philosophy, Literature, Art, Music and Culture. It seeks to explore unity in diversity through special and extension lectures, symposia and seminars, panel discussions, demonstrations and stage performances. A nuclear library of books, audio-video library and a collection of Indian Musical Instruments are also attached to this Centre.

Following the above concepts, the annual activities for the academic year 1997-98 started with Dr. I. Panduranga Rao 's inaugural lecture on '*Rāmāyaṇa* : The Song of Life '(16.04.1997), projecting broad perspectives of the Epic and its poetic nuances and highlighting the concept of righteousness.

A series of lectures by Dr. Rao on *Vālmīki 's Rāmāyaṇa*, started with the episode of *Rāma 's* exiled life at *Citrakūṭa* (*Ayodhyā Kāṇḍa*). The Centre aims at a complete study of *Rāmāyaṇa* with Dr. Rao 's commentary. The discourses are archived. They are getting more and more popular in their quarterly frequency.

Weekly in-depth lectures by Prof. Kedar Nath Mishra backed up by his intense study of *Śrīmad Bhāgavat* are held in the Centre.

A symposium on *Bhagavad-Gītā* was organised (24.07.1997), projecting the diverse nature of the text including the concepts of *Jñāna, Bhakti, Niṣkāma karma, Karma yoga* etc.

The Centre organised a symposium on 'The Concept of Myth ' in collaboration with the Tri-Ratna Trust (23.09.1997).

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Introductory courses on aspects of Indian Culture were envisaged. Prof. (Km.) Prem Lata Sharma 's lectures on 'Appreciation of Indian Music and Dance' started on 02.10.1997, followed by a short course by Dr. K.N. Mishra on Sanskrit Grammer and Language. The Centre aims to attract a bigger number of students in the following years by streamlining the courses and further popularizing them.

Mr. Koenraad Elst of Belgium lectured on 'The Origins of Indian Culture '(30.12.1997 to 01.01.1998). Many questions were raised by the knowledgeable audience.

The famous architect, Shri B.V. Doshi lectured on 'Aesthetics in Architecture' (28.02.1998), with his philosophy of architecture as the background.

Traditional Vedic recitation or *Vasanta Pūjā* (11.10.1997), a new technique of Vedic Singing by Dr. Krishnamurthy, Dhrupad recital by Dr. Ritwik Sanyal and *Hari-Kathā Kalākṣepam* by Smt. Uma Maheswari of Andhra Pradesh were organised and were audio taped for the *Jñāna-Pravāha* archives.

The current Academic year commenced with a seminar on '*Saṁskāra* 'on April 9-10 and was attended by a large number of audience and speakers. Prof. Dharma Pal (Vice-Chancellor, Gurukul Kangri University) gave a lecture on The Indian Traditional Educational System (prior to the British Rule) and its relevance to the contemporary man (27.04.1998). This was followed by Prof. (Km.) Prem Lata sharma 's Lecture on 'The Concept of *Loka* in *Bharata 's Nāṭya-śāstra*' (25.05.1998) Prof. Arindam Chakravarti of Hawaii University delivered lecture on 'Contemporary Concept of *Devatā and Yajña*' (01.06.1998).

A demonstration of *Hari-Kathā Kalākṣepam* by Smt. Uma Maheshwari of Andhra Pradesh is scheduled in Oct. 1998. This will be fully documented for our archives.

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Shri Kala Krishna 's Kuchipudi performance is also planned for the same time.

Further special and Extension lectures are planned for the Academic year 1998-99. A Seminar on *'Dhvani'* is being envisaged.

असतो मा सद् गमय,
तमसो मा ज्योतिर्गमय।
मृत्योर्माऽमृतं गमय॥

asato mā sad gamaya,
tamaso mā jyotirgamaya I
mṛtyormāâmṛtaṁ gamaya II

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RĀMĀYAṆA : THE SONG OF LIFE

DR. I. PANDURANGA RAO

The most valuable contribution of *Vālmīki* to the time honoured tradition of *Rāmāyaṇa* cult and culture is the name *'Rāmāyaṇa'* chosen by him for his immortal composition. We do not normally go into its etymology as the name is very simple, catching and homely even for the illiterate. But the main concern of the sage poet in writing this epic poem will reveal itself to us only when we try to understand the genius behind this coinage.

Literally, the word '*Rāmāyaṇa*' means the '*ayanam*' of *Rāma*. By '*ayanam*', the poet perhaps means abode, path, movement, goal or simply march. Thus *Rāmāyaṇa* will mean the 'March of *Rāma*'. This also implies that the *Rāmāyaṇa* as conceived by the poet is not a mere story, but much more than that. It is true that even as a story, the epic composition is superb, fascinating and captivating even for children. But it is the *'ayanam'* or the 'March' part of it that is more significant. The sage poet wants us to realise this real significance of his treatise by carefully observing how *'Rāma'*, the Man of his vision acts and reacts responding to the normal and natural course of events that encounter him in his life. **What** he does is not so much important as **how** he does it. How he takes things as they approach him and tries to face the problems as they face him is to be studied properly to understand the beauty of his magnificent March in search of truth, justice, love, compassion, dignity, decency, dedication and humanity that can excel even divinity.

A discerning reader of *Rāmāyaṇa* will appreciate that there is an inbuilt rhythm in the great grand March of *Rāma* which the poet chose to call *Rāmāyaṇa*. It is this rhythm that brings grace and grandeur to the

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movements of *Rāma* making the March sing for itself. This movement or march transforms the events both pleasant and unpleasant-into sweet melodies that spring from the hearts of those who act and also those who observe. It is this point of view that makes us feel that *Rāmāyaṇa,* the first Indian epic presented by *Vālmīki* reads like a song, the language of the heart. That is why *Vālmīki* is often compared to a cuckoo chanting the name of *Rāma* in a voice that is sweet in sense and spirit.

There is one more point worth noting in the nomenclature of the epic *Rāmāyaṇa*. The two component words- *Rāma* and *ayana* are so combined in the name *Rāmāyaṇa* that the *ayana* can be applied to both *Rāma* and *Rāmā* (meaning *Sītā*). In fact *Vālmīkī* uses the word *Rāmā* (रामा) to denote *Sītā* on several occasions. Thus the word *Rāmāyaṇa* can easily mean the march of both *Rāma* and his life companion *Sītā*. Practically what we see in the *Rāmāyaṇa* is a coordinated march of *Rāma* and *Sītā*. They are two faces of the same coin. A strange, surprising and amusing identity between the two characters- both in physical form and in mental set up was noticed by *Hanumān* when he sees her for the first time in *Laṅkā*. He exclaims.

अस्या देव्या यथारूपं अङ्ग-प्रत्यङ्ग-सौष्ठवम्। रामस्य च यथारूपं तस्येयमसितेक्षणा ॥
अस्या देव्या मनस्तस्मिन् तस्य चास्यां प्रतिष्ठितम्। [वा० रा० ५.१५.५१-५२]

asyā devyā yathārūpaṁ aṅgapratyaṅga sauṣṭhavam ।
rāmasya ca yathārūpaṁ tasye-yamasitekṣaṇā ॥
asyā devyā manaštasmin tasya cāsyāṁ pratiṣṭhitam । [vā. rā. 5.15.51-52]

[This noble lady closely resembles *Rāma* even in minute physical features. There is absolutely no difference between the two. Their minds also must be thinking on the same lines and in the same wave-length.]

Rāmāyaṇa is therefore, a coordinated march of *Rāma* and *Sītā* whose sole mission in life was to promote this cosmic rhythm in all our activities. Inspite of unsurmountable problems and untold suffering at every stage in their missionary march, they ultimately succeeded in establishing truth and

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justice as the permanent solutions for all problems in life. *Sumantra*, the royal charioteer, makes a significant observation while consoling *Daśaratha* and *Kauśalyā* not to feel depressed on account of the suffering to which *Rāma* and *Sītā* are subjected. He assures them that their suffering is going to create a story in the history of mankind which will be sung and celebrated for all time to come,

इदं हि चरितं लोके प्रतिष्ठास्यति शाश्वतम्। [वा० रा० २.६०.२१]
idaṁ hi caritaṁ loke pratiṣṭhāsyati śāśvatam । [vā. rā. 2.60.21]

As a song of life, *Rāmāyaṇa* reaffirms the universal truth that it is suffering that gives rise to any lyrical expression. *Vālmīki* himself experienced this when he saw the couple of birds shot at mercilessly by a cruel hunter. Suddenly he burst into emotional ecstasy which took the form of a metrical expression which happened to be the inaugural verse composed by the poet without himself being conscious of it. This oft-quoted verse has become immortal as it transformed pathos into poetry.

As if to highlight the dynamic nature of the March of *Rāma*, *Vālmīki* introduces *Viśvāmitra* in the same canto (*Balakāṇḍa*-18) in which he describes the advent of *Rāma*. *Viśvāmitra* approaches King *Daśaratha* with a request to spare the services of his son *Rāma* for protecting his *yajña* from the terrorism of two demons, *Mārīca* and *Subāhu*. *Daśaratha* hesitates to comply with this request as he feels that his son, hardly 16 years, can not be deputed for such a challenging task. But *Viśvāmitra* tells him that his son *Rāma* is not an ordinary prince but a great soul (*mahātmā*) born with immense potentialities deriving his full strength from Truth Eternal (*satya-parākrama*). But the affectionate father almost refuses to do this and instead offers himself for this perilous task. Then his family priest *Vaśiṣṭha* intervenes at the instance of *Viśvāmitra* and tells *Daśaratha* that the sage *Viśvāmitra* has not come merely to seek his help; but his real intention is to project the potential divinity of *Rāma* and present him as a universal figure. Convinced that the challenging task that has come on its

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own is not only in the personal interests of *Rāma* but more significantly in the larger interests of the destruction of evil forces and resurrection of human values, the king ultimately sends *Rāma* with his brother *Lakṣmaṇa* for this first assignment sponsored by the greatest sage of his times, *Viśvāmitra*. This marks the beginning of the March of *Rāma*. It was a feast for the eyes of both gods in the heaven and saintly personalities on earth to see the two princes *Rāma* and *Lakṣmaṇa* following the foot-prints of *Viśvāmitra*, the seer of *Gāyatrī*.

Though *Viśvāmitra* wanted *Rāma* for ten nights, the itinerary extends up to 24 days till *Rāma* and his three brothers get married in *Mithilā*. In the early hours of the 25th day *Viśvāmitra* leaves for his native hill-station in the North (*jagāmottara-parvatam*) having accomplished his mission of inaugurating the March of *Rāma* for the betterment of humanity. Though the original task contemplated was just to protect the *yajña* from the two demons, several other adventures also await the arrival of *Rāma*. *Viśvāmitra* equips *Rāma* with all the weapons of offence and defence on the way to enable him to meet the challenges. It was in a way a refresher course for the young prince potentially divine and temperamentally inclined to do anything to promote universal good under the guidance of the great sage *Viśvāmitra*.

The spiritual diplomacy with which *Viśvāmitra* conducts the tour is marvellous. Though he does not spell out the various items and events he had in mind, he executes the plan in a systematic way. We come to know that the *Ahalyā* episode had already been planned by him only when *Śatānanda* enquires about it on seeing *Viśvāmitra* in *Mithilā*. The *Tāṭakā* episode was also a pre-planned one because when *Rāma* hesitates to kill her, *Viśvāmitra* insists on the execution of his orders. *Rāma 's* hesitation was that as his first adventure under the stewardship of *Viśvāmitra*, he was to kill a woman however devilish and dreadful she might be. But very soon he realises that it is his duty to obey the orders of his father and the preceptor. He expresses this in clear terms before he takes up his arms.

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He says:

पितुर्वचन-निर्देशात् पितुर्वचन-गौरवात् ।
वचनं कौशिकस्येति कर्तव्यमविशङ्कया ॥ [वा.रा. १.२६.२]
piturvacana-nirdeśāt piturvacana-gauravát ।
vacanaṁ kauśikasyeti kartavyamaviśaṅkayā ॥ [vā. rā. 1.26.2]

The subtle point underlined in this event is that *Tāṭakā* being the mother of *Mārīca* should be dispensed with before handling *Mārīca*. This paves the way for the main task of protecting the *yajña*. *Mārīca* figures again at the time of abduction of *Sītā*. *Rāma* saves him on his first appearance despatching him to a distant land and teaching him a lesson which he remembers throughout his life. His first encounter with *Rāma* brings about a total change in his out look. He tells *Rāvaṇa* that *Rāma* is an embodiment of *Dharma* (रामो विग्रहवान् धर्मः- *rāmo vigrahavān dharmaḥ*) and any attempt to confront him is inviting total destruction. Thus this incident, the first adventure in the March of *Rāma*, forms the basis for the ultimate goal of *Rāma*.

Even the trip to *Mithilā* was unspelt, though not totally unscheduled. After the protection of *yajña* was over, the sages of *Siddhāśrama* suggest that the two princes should be taken to *Mithilā* so that they can see another *yajña*, *dhanur-yajña*, which King *Janaka* was performing there. *Viśvāmitra* immediately accepts the suggestion and the party proceeds to *Mithilā*.

The question arises whether the sage *Viśvāmitra* was justified in extending the term beyond 10 nights as mentioned by him in *Ayodhyā*. The answer lies in two things. Firstly, when *Viśvāmitra* went to *Ayodhyā*, the royal family and the elders were discussing about the marriage of the four princes and the arrival of the sage is reported to King *Daśaratha* exactly at that moment. Secondly, *Vasiṣtha* also hints at this when he assures the King that it is in the interest of *Rāma* that he should accompany *Viśvāmitra* (तव पुत्र हितार्थाय - *tava putra hitārthāya*). These two things provide full justification for the decision taken by *Viśvāmitra* regarding the extended trip to *Mithilā*.

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But the most remarkable feature about the whole story of *Viśvāmitra's* intervention (and a timely one) is that the main character *Rāma* who is not only benefitted but also has benefitted others maintains a modest and poised outlook towards all events. He has no aspiration or ambition for his own sake. He is never excited even when he breaks the bow of Lord *Śiva*. He waits till his father approves the proposal of his marriage. He just performs his duty as per the instruction from his elders. The only area in which he shows keen interest is in learning more and more from the sage *Viśvāmitra*. He listens to the stories narrated by him for hours together with rapt attention sometimes till midnight. In course of his casual conversation with the sage, he equips himself with the basic knowledge about the cosmic order and the role of an individual in the universal set up. He never expected that the sage would initiate him into the most mystic powers like *Balā, Atibalā* and number of missiles that would be kept at his beck and call. But all these achievements showered on him voluntarily by a sage who was penance personified only add to his humility. He is never conscious of his assets and achievements. His only concern is the service he is able to render to the vast mass of humanity.

All this shows that he has recognised the inbuilt rhythm in the cosmic music which, if closely followed and promoted makes the lives of all living beings blissful- transcending the layers of pain and pleasure, distress and delight.

After *Viśvāmitra* leaves for his abode, *Rāma* faces a fierce encounter with *Paraśurāma*. He manages this independently without getting upset and also without causing any embarrassment to his formidable opponent. On the other hand the incident results in spectacular success for himself and immense relief and redemption to the opponent.

Thus the inaugural March of *Rāma* from *Ayodhyā* to *Mithilā* and back strikes a pleasant and promising note for the smooth running of the future events. *Sītā*, the embodiment of grace (*śrīsvarūpiṇī*) also joins him in his march in search of service before self. As the most fitting life companion

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of *Rāma,* she adds fragrance to his sweetness, beauty to his truth and patience to his penance. *Vālmīki* says while referring to their mutual understanding that they speak in the language of their hearts so that their hearts can speak for themselves making their union a song of life.

The real music of life starts in *Ayodhyā Kāṇḍa* when the proposed coronation of *Rāma* takes the form of his exile for fourteen years on a trivial ground. As the crisis originates from lust for power on the part of *Kaikeyī,* the most beloved of all the queens of *Daśaratha* and *Daśaratha* was helpless and miserably caught in the meshes of the two boons granted by him to *Kaikeyī* way back, it poses a threat to the prestige of the royal family and also to the basic human values and the norms of the state-administration. The crisis starts at midnight when *Kaikeyī* takes a firm stand and some amicable solution had to be found before the sunrise as the whole of *Ayodhyā* was eagerly waiting for the most exciting event of the coronation.

The moment *Rāma* comes to know of this terrible crisis, he resolves it in a minute offering himself to fulfil the desires of his stepmother *Kaikeyī.* The conflict between truth and justice discussed throughout the night by *Daśaratha* and *Kaikeyī* ends with one sentence spoken by *Rāma.* Without any hesitation, he said, 'Here I go, let the proposal stand as desired' (*evamastu, gamiṣyāmi*). The contrast between the shameless selfishness of *Kaikeyī* and the spirit of selfless sacrifice on the part of *Rāma* is so striking and surprising to the whole of *Ayodhyā* that the news spreads to the remote corners of the city in seconds after *Rāma* decides to leave *Ayodhyā* the same day before sunset. The people who spent the whole night eagerly waiting for the sunrise and the enthronement of *Rāma* that was to follow receive the news of exile with a shock, a rude shock as no one could expect such a turn of events overnight from the royal family headed by *Daśaratha* who cared more for his word than for his life. But the irony is that nobody was to be blamed because everyone including *Kaikeyī* was justified and their entire brunt of the cruel destiny had to be

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taken upon him by *Rāma* with a genuine smile converting the crisis into a challenge. This is what makes *Rāmāyaṇa*, the March of *Rāma*, a song of life. Taking things in their normal course with a spirit of confidence in himself and those who have a heart to feel and brain to think in the right direction is what projects *Rāma* as the most cherished member of the world of humanity (*lokābhirāma*).

When *Kaikeyī* feels nervous that the departure of *Rāma* may be slightly delayed awaiting the arrival of *Bharata, Rāma* catches the hint and clarifies her doubt and his stand saying:

नाहमर्थपरो देवि लोकमावस्तुमुत्सहे । विद्धि मामृषिभिस्तुल्यं विमलं धर्ममाश्रितम् ।। [वा.रा. २.१९.२०]

nā-ham-arthaparo devi lokamā-vastum-utsahe /
viddhi mām-ṛṣibhistulyaṁ vimalaṁ dharmam-āśritam // [vā. rā. 2.19.20]

[Dear mother, I am not after the material possessions and positions. I am eager to join the world community and culture sanctified by the great sages. I prefer staying in the forests along with them to relaxing in the royal palace. I bank upon the blissful and the benevolent *'dharma'* (righteous conduct) which supports and sustains this universe].

This declaration of *Rāma* marks the beginning of the second phase of his March.

The way *Rāma* tries to pacify his angry brother *Lakṣmaṇa* not to blame *Kāikeyī* for this tryst contemplated by her with destiny. When *Lakṣmaṇa* expresses his strong feeling that this injustice done should not be tolerated, *Rāma* tells him that in his view there is absolutely no difference between ruling *Ayodhyā* and living in the forests, and expresses his hope that the forest life may perhaps prove to be more satisfying as there can be wider openings there for serving humanity and promoting the basic values of truth and justice.

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To convince *Sītā* that she should stay back looking after his old parents and not risk her own comforts by accompanying him to the forests, he presents several arguments. But the noble lady stronger than *Rāma* in her determination to stay where *Rāma* is- come what may, prepares herself for the forest-life leading the path of *Rāma*. She promises that she will not be a burden to him nor will she pose any problem to him. Ultimately *Rāma* fails in his attempts and *Sītā* succeeds in getting his whole hearted consent. This again confirms our thesis that *Rāmāyaṇa* is a coordinated march of *Rāma* and *Sītā*. It is not merely *Rāmāyaṇa*, but *Sītāyanȧ* as well and *Vālmīki* known for his economy of words has combined the two in one by his skillful coinage of the word *'Rāmāyaṇa'* as title to his wonderful work-highly suggestive though very simple.

The way how *Rāma* takes things in a sportive manner trying to mitigate the negative aspect of all that happens can be seen in almost all the events that follow his major decision to start a new life with new challenges. The whole *Ayodhyā* wants him to stay back. *Vasiṣṭha* too tells *Kāikeyī* in categorical terms that no nation is worth its name if it is not governed by *Rāma* and even the forest becomes a nation if it is manned by *Rāma*.

न हि तद् भविता राष्ट्रं यत्र रामो न भूपतिः । तद्वनं भविता राष्ट्रं यत्र रामो निवत्स्यति ॥ [वा०रा० २.३७.२९]

na hi tad bhavitā rāṣṭraṁ yatra rāmo na bhūpatiḥ ।
tad-vanaṁ bhavitā rāṣṭraṁ yatra rāmo nivatsyati ॥ [vā. rā. 2.37.29]

The helpless King *Daśaratha* suggests that he should be discarded as insane and taken into custody and *Rāma* should succeed him by general consent. *Sumantra* tells *Rāma* that his horses refuse to go back without *Rāma* in the chariot. Finally, even after *Rāma* settles down at *Citrakūṭa*, *Bharata* approaches him with all the citizens of *Ayodhyā* at his back and persuades him again and again to return to *Ayodhyā* and accept the position which rightly belongs to him.

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But *Rāma* who moves in this mundane world making Truth (*satya*) and Righteousness (*dharma*) his two feet stands firm on his decision to spend the stipulated period of 14 years in the forests as desired by *Kaikeyī*. He presents his view-point in a refined and sophisticated language without offending any one. It takes some time for him to convince his brother *Bharata* that the ends of justice will be met by acting according to the wishes of his father. Finally he succeeds in evolving a formula which satisfies the requirements of truth and justice in letter and in spirit. According to the solution he offered, neither *Rāma* nor *Bharata* will be designated as ruler but *Bharata* will look after the welfare of the people in *Ayodhyā* by acting as a trustee and *Rāma* will have a wider jurisdiction beyond the boundaries of *Ayodhyā* and ensure proper administration of justice where injustice dominates. All the sages attending the summit meet in *Citrakūṭa* unanimously agree to this and *Bharata* too accepts it on the condition that he will carry out the orders of his brother *Rāma* exactly for 14 years and then hand over the Kingdom to him. He takes the sandals sanctified by *Rāma* and installs them on the throne. Virtually the governance is in the hands of the sandals and *Bharata* operates on their behalf. All that happens in *Citrakūṭa* speaks volumes about the cultural ethos of the two princes and presents an ideal for all the practitioners of public administration for all time to come.

The real problems and adventures start after the *Citrakūṭa* event. Just before entering into *Daṇḍaka,* the trinity- *Sītā, Rāma* and *Lakṣmaṇa* meet the sage *Atri* and his noble wife *Anasūyā*. This meeting is also highly significant as it fortifies the party against all adversities that they may have to face in their forest life. Profusely blessed by the old lady *Anasūyā* whose spiritual powers get transmitted to *Sītā* through the gifts presented by her. The events upto this point only prepare the necessary back-ground for the virtual march of *Rāma* which starts from the moment they set foot in the *Daṇḍaka* forest. What we mean by saying that *Rāmāyaṇa,* the March of *Rāma* is a song of life finds ample illustration as *Rāma* advances in the forest area. A

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mysterious chain of events seems to have been planned by some divine hand in such a way that the real purpose of *Rāma 's* exile gets served. *Rāma* rises to the occasion at every step and acts according to the sound advice of his inner voice without caring or even thinking of the consequence. He does this with immense faith in the providence which *Vālmīki* calls *yadṛcchā* (यदृच्छा). He has firm conviction that nothing can go worng as long as we do not go wrong in our thoughts, words and deeds. It is this inbuilt rhythm of all his actions that makes his march a song of life.

What is strange about the March of *Rāma* is that even the demons who attack later become his admirers and help him in his further course of action. For instance, *Virādha*, the first demon to attack him as soon as he enters the forest realises in no time that his encounter with *Rāma* has resulted in his redemption from an old curse and he is now back to his original form. He then tells *Rāma* that sage *Śarabhaṅga* has been waiting for him. When *Rāma* meets *Śarabhaṅga,* he finds *Indra* there. But *Indra* disappears on seeing *Rāma*. *Śarabhaṅga*, in his turn, tells *Rāma* that another sage *Sutīkṣṇa* has been waiting for him. Again at the instance of *Sutīkṣṇa*, *Rāma* meets *Agastya* who directs him to make *Pañcavaṭī* his residence for the time being. All the time *Rāma* has been searching for a suitable place for him to stay. Every sage offers him his own hermitage. But *Rāma* wants a place which can serve his purpose. Only those who know his purpose can direct him in this matter. Ultimately *Agastya* does it. But he also tells *Rāma* that it shall be his moral responsibility to keep *Sītā* happy by fulfilling all her desires. Surprisingly, this is the constraint which compelled *Rāma* to run after *Mārīca* and this resulted in the abduction of *Sītā*.

If we carefully observe the various factors which contributed to this tragic event of *Sītā 's* abduction, we find that every body went wrong except *Rāvaṇa*. Even *Mārīca* could not gather courage to refuse to cooperate with *Rāvaṇa*. Inspite of a word of caution from *Lakṣmaṇa*, *Rāma* wanted to take a chance and finish the deer once for all. No doubt, he did it, but at

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what cost? Even *Lakṣmaṇa* lost his patience and deserted *Sītā* against the orders of *Rāma*. And *Sītā* too took fancy in the golden deer which she wanted to present to *Bharata* and the old ladies on return to *Ayodhyā*. *Jaṭāyu* who voluntarily took the responsibility of guarding the cottage in the absence of *Rāma* and *Lakṣmaṇa* could not save her though he made the highest sacrifice for her. Thus the whole thing went against the bright side of things and what was to happen did happen inspite of all precautions and resources. This is where *Rāma* feels convinced that there is divine hand behind certain events which ultimately result in the general good though some people have to suffer for some time. This is how he reacts to the adversities in life. The real song of life, according to him, comes out of stresses and strains when they become unavoidable.

Rāma 's alliance with *Sugrīva* is another mystery in the March of *Rāma*. It was *Kabandha* who suggested this to *Rāma* after his hands were cut off by the two princes. Like *Virādha*, he too regains his original form and predicts that *Rāma* will certainly get *Sītā* back with the help of *Sugrīva*. However it was *Hanumān* who played a significant role in locating *Sītā* and uniting her with *Rāma*. More than half the battle was fought by *Hanumān*. The way *Hanumān* conducts himself in his relations with *Rāma* is superb and *Rāma* appreciates it.

The matchless magnanimity of *Rāma* is the most important factor which contributes to the epic grandeur of his personality. When he hears *Hanumān* for the first time, he recognises his great potentiality through his introductory words. He tells *Lakṣmaṇa* that here is an individual who has cultivated humility from *Ṛgveda*, sincerity from *Yajurveda* and substantial learning from *Sāmaveda*. With immense confidence in him, he gives his ring to *Hanumān* to be handed over to *Sītā* as a token of identification. When he comes back with solid evidence of having seen *Sītā*, he embraces him. This cordiality continues till the end when *Sītā* presents a golden chain to *Hanumān* at the time of the coronation ceremony in *Ayodhyā*.

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Rāma maintains remarkable balance while dealing with intricate problems. He entertains *Vibhīṣaṇa* without any hesitation inspite of adverse opinion expressed by most of his counsellors including *Sugrīva.* He declares that it is his policy to provide shelter to any body who approaches him with a sense of insecurity. He even goes to the extent of saying that he is prepared to entertain and pardon even *Rāvaṇa.* In fact he does it in the battle-field when he sees *Rāvaṇa* for the first time confronting him. At the first sight, he admires his august personality and the radiance in his face. But the next moment, he pities him for having downgraded himself by committing a heinous crime. Then he makes up his mind to teach him a lesson. *Hanumān* carries *Rāma* on his shoulders while *Rāvaṇa* drives in his chariot. When *Rāvaṇa* hits *Hanumān* with a terrible arrow, *Rāma* destroys *Rāvaṇa 's* chariot and the charioteer completely and then attacks *Rāvaṇa* himself with a piercing arrow which makes *Rāvaṇa* faint on the spot and the bow in his hand suddenly drops down. *Rāvaṇa* nearly collapses and is almost finished. Then *Rāma* tells him not to strain further and asks him to go home, take rest and come back with new equipment later. This was worse than death for *Rāvaṇa.* But the magnanimity of *Rāma* lies in letting his enemy go. It requires a large heart to pardon an avowed and unpitiable enemy like *Rāvaṇa* having caught him utterly helpless. The reason is that *Rama 's* real intention was not to kill *Rāvaṇa* but to make him realise what a cowardly act he has done. He would have even pardoned *Rāvaṇa* on the battle-field itself if only *Rāvaṇa* had chosen to ask for it. This single instance is enough to appreciate the mental harmony *Rāma* maintained. This is the SONG OF LIFE.

Sometimes some doubts arise in the minds of some people about certain actions of *Rāma* which superficially appear to be unsound and even unjustifiable. For instance, the killing of *Vāli* was condemned by *Vāli* himself. The elaborate explanation was offered by *Rāma* to the complete satisfaction of the victim. *Rāma* did not run away after killing *Vāli.* On the other hand, he promised to carry out the last wishes of *Vāli* and kept his promise with additional benefits.

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Similar doubts are still expressed about the fire-ordeal to which *Sītā* was subjected. *Sītā* herself challenges this strange attitude of *Rāma*. *Rāma* keeps quiet and looks down with burning anguish within. *Sītā* understands the heart of *Rāma* and *Rāma* knows how to communicate to her. It is very difficult for any third party to understand the language of their hearts. The whole misunderstanding between them just vanishes when *Rāma* takes *Vaidehī* into his lap while taking their seats in the *Puṣpaka-vimāna*. *Sītā* feels shy to sit so close to *Rāma*. On the way *Rāma* gives a running commentary of all the places they see from above and the various events connected with those places. This relieves *Sītā* of all her tension and she suggests to *Rāma* while over-flying *Kiṣkindhā* that we should take the ladies of *Kiṣkindhā* also with us to the capital city of *Ayodhyā*. Perhaps she was suddenly reminded of her fancy for the golden deer which has created all the story. *Rāma* readily accepts this suggestion and this adds amusement and music to the return journey. This is how *Vālmīki* hints at the light vein that *Rāma* and *Sītā* sometimes indulge in.

Humour and entertainment are ingrained in the two characters - *Rāma* and *Sītā*. If *Rāma* had not thought of talking to *Śūrpaṇakhā* in light vein and making her run from pillar (*Rāma*) to post (*Lakṣmaṇa*), things would not have taken such a serious turn and the *Rāmāyaṇa* would not have assumed the form of the March of *Rāma* singing for itself. *Rāma* indulges in a similar joke with the old brahmin who approaches him for some gifts at the time of his exile. As a preparation for their journey to the forests, they were giving away all their material possessions to the needy and dear ones. In this context when the poor old brahmin approaches *Rāma*, he tells the brahmin to throw a stick as far as he can and he will get as many cows as can fill the area covered by the stick. The old man demonstrates his strength with a nervous mind. Then *Rāma* tells him that whatever is left with him now will be his property. The old man is overwhelmed with joy on this compassion shown to him. This is how *Rāma* sometimes behaves like an average youth.

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It is this human and humorous element in *Rāma* and *Sītā* that makes their coordinated March (*Rāmāyaṇam*) an amusing and alluring, yet highly exhilarating SONG OF LIFE.

रामायणं नमस्कृत्य नमस्कृत्य परायणम् ।
वानरं च नरं नारीं ततः शुभमुदीरयेत् ॥
शुभकृत् शुभमाप्नोति पापकृत् पापमश्नुते ।
परं रामपदाभ्याशे सर्वं पापहरं शुभम् ॥

rāmāyaṇaṁ namaskṛtya namaskṛtya parāyaṇam I
vānaraṁ ca naraṁ nārīṁ tataḥ śubhamudīrayet II
śubhakṛt śubhamāpnoti pāpakṛt pāpamaśnute I
paraṁ rāmapadābhyāśe sarvaṁ pāpaharaṁ·śubham II

Inaugural lecture delivered on 16th April 1997 at *Jñāna-Pravāha* Centre for Cultural Studies, Varanasi.

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AESTHETICS IN ARCHITECTURE

BALAKRISHNA V.DOSHI

Vimalaji and friends, I came here to see Banaras and meet Vimalaji; I was in Calcutta. More importantly, I came to Banaras to see really what this city is about. I must say I had the privilege almost fifteen years ago to meet Mr. Lennoy who is sitting here, one of the great photographers who gave a lecture at the school on Banaras. It was very emotionally touching because one had never seen Banaras like that. One can notice buildings, one can notice places, one can notice people but, I think, the way they are framed and the way the focus is brought in, makes a world of difference. I do not know what I should talk about. My colleague and professor has mentioned that Chandigarh was the beginning and we have reached a level of knowing what architecture in India should be, but I must say that we are far, far away from knowing what really India is about because it is unfathomable. It is very difficult to discover it but an attempt can be made. In order to classify what I have learnt over these forty/fifty years, perhaps I should take you on this pilgrimage, on this voyage. When Le Corbusier came to India, one of the things that struck him was the beauty of the Himalayas, the sheer power of the Himalayas. On the other hand, he had also published in his books, some twenty/thirty years ago, pictures of the *gopurams,* completely different in contrast. Then he came to Bombay where he saw these monsoons, torrential rains and also, the disposal of water and flooded streets. When he travelled to Chandigarh, he saw those mango trees and the beautiful horns of the cows and animals. He saw those great Punjabi women carrying vessels and children and their forms became very important. He started talking about how this place has variety. He even sketched the charpoys because the charpoy has multipurpose utility.

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It's a shelter, it's a bed, it's some protection, it can be carried on a bicycle. So the mobility was there and the fascination was of those things. So the form, the light, the heat, the temperature, the climate, the rain and the bigness of trees and the tolerance of people was something that was fascinating. He always described the Indian women with having beautiful eyes and he says that how come, that they have these eyes which are very much like the cows i.e. are surprisingly benevolent, smiling and tender. He says we don't have them, I mean, being a French, he found this quality to be lacking in the women of his country. So with these kind of things, the architecture began. But one of the interesting things was that he made a major assumption that if architecture has to be in India, it has to be economically done which means it has to be passive energy-oriented. All the natural energies must be used fully. If there is a strong sun, it must be insulated, if it is winter and we need the sun, then a terrace must be provided, if the breeze comes from the south-west somehow we must find the breeze to be reflected, if there is a sun which is very harsh, the orientation has to be proper so that the walls don't get heated, if there is rain and humidity then you must provide verandahs, etc. So these became given climatic conditions and those were his parameters. The other parameters were technologies and the like. The labour was at that time cheaper so he says let's use local materials. So the bricks became natural and labour intensive and very simple, maintenance-free buildings emerged. So this was the basic thing which was connected to climate.

After that, when I came to Ahmedabad to start my practice, I sought the advice of my father-in-law who was a great scholar. I asked him - 'What kind of name should I give to the office ? What is it that architecture stands for ?' He said that the best name would be *Vastushilpa*'. I said, 'how come?' He said that *vastu* means environment and *shilpa* means design. And then he quoted some *sanskrit shlokas* which he said you must remember. I did not learn them but I remember what they meant. He said, *vastu* in our world, in India, means total environment - the cattle, the insects, the clouds,

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people, technology, life-style, etc. and if an architect cannot take care of these, then I think his buildings are not going to work. He gave an example. I am just recalling how things happened. And he said that if a *baniya* is there, he needs a shop, a *brahmin* needs a place for prayer, a family needs a kitchen which has to be isolated but yet is accessible so that he or she can watch the people. So he described to me an Indian life and said to me that well, if you can make these things then only I would consider you to be a *sthapati* because a *sthapati* must know the culture of the place, life of the people and it must suit their attitudes.

When I began to do my housing, then I was influenced by corridors, doors and I had these problems. So you have technology, you have climate but still the life-style was influenced by the architectural and stylistic expressions.

After a few years, when I started a school of architecture, discussions took place, and we began to discuss about architecture and what we shall teach the students. The next question that arose was that there is also a population which is in the villages and the towns, in the cities and if you want to talk about India and contemporary India then you must know not only contemporary needs of these people but you must also know how they live.

So we began to study the houses in the streets, like the streets of Banaras and other places and we found that there were many things that were not known to us. Streets which meander, streets which are very narrow have a very fundamental use. They don't have many trees, their landscape is hard but the advantage of that hard landscape is that it uses minimum water and it also acts as a wind tunnel. The wind blows through them and because of the breeze that goes through them, the verandahs become very important. The verandah is the transition between the outside world and the inside world of the private family. Their gossip, their gathering is not only then but also when you cling on that column, you touch the column,

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you see the decorations and the brackets, the *jharokha* which is there and you look out and in through it, you find that there is a privacy and still there is a view, you can walk through these streets which are partly narrow, dark, shaded in any time of the season because the sun is partly visible there. You see this hard light coming into the courtyards of each house and the contrast between the street and the courtyard and the light there immediately connects you to the whole house. These are all deep houses with narrow frontage and then you begin to see how the breeze becomes very important, how the light becomes very important. When you go into the house, you discover that the house has many layers. A street is public, but it is a community street. It is no more a road. The difference between a road and such a street is that a road is designated to the vehicular traffic but the street is for the public, for the people, for the family, for the neighbours, for the children. The verandah becomes transitional but the balcony on top of the verandah is a part of your view outside, to the festivals and gatherings. It is your aisle towards the world outside. If you remember our discussion and realise that the *jharokha* is really that, then the courtyard is really your soul which looks into the skies. The family gathers there, there may be a fountain but in the evenings you look at that courtyard and in moonlit night you are connected with the sky and the stars. I mean there is a cosmic relationship between you and the universe. So it is almost like saying that you are a part of the house.

As time went by, we discovered that the terrace had become very important for drying grains and vegetables or clothes. In Ahmedabad they have kite-flying, in summer nights it's a place to sleep and so the house begins to reflect each element with the possible suggestion of a usage which otherwise would not happen. They are all connected to how much energy you conserve. And when one looked at those houses, one began to look at a kind of structural system that is built, the size that is built and most of the old houses are made of wood or stone depending upon the natural material available. If you go to Rajasthan, it is stone, if you come to other

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parts of the country, there are wooden buildings and sizes and they are all connected to transport, network, available tree, size of the tree. The houses are made out of base, several base, two base, three base or five base tree. They may be done by a *mistry*, they may be done by somebody else but there is a norm and there is a standard by which you can buy these things. So it were components which were bought. What we talk of pre-fabrication and pre-casting was already there. You buy a *jali,* you buy a door, you buy what you like, you put it together in a system. So the science was there, the use was there, the economy was there and they were being used like that. The advantage is that you have a choice. You identify with a product which doesn't belong to you but it belongs to you by choosing what you like to do. So the preference is added and the house becomes a home. It doesn't remain a shelter, it goes beyond because it belongs to the family and the individuals.

Like in Jaisalmer, decorations are added depending upon the available money. The generic form remains the same. As we studied in the school, we found out that this kind of generic form was very common in India depending upon the locations. In a hot, dry climate, the roof might change, the window position might change or the type of window might change. If you go to a hot and humid climate, it might be more breezy. So it would be very different but the breeze would flow through.

So basically, environment and not only climate, as well as our activities and resources are used very judiciously. Having studied this, we begin to go into further studies and we find that these streets begin to get into different layers and gradually you have a *chaugan* what we call a *chowk* or a plaza or central city square. They change the scales. If you look at the plan of Jaipur city, there is a fantastic hierarchy of open spaces-formal open spaces and very intimate open spaces. You can be within a house and you can be walking in your informal dress but you can walk on the Raj Marg and you get into a very formal atmosphere. And yet there was a choice given to people - of formality and informality. I think this issue is

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not discussed in the architectural language at all. How does one get this formal and informal atmosphere ? As one looks at it more and more, you begin to find that the street and the verandah is the one which varies and the generic form remains constant. The street may remain constant partly but the verandah would vary. That's the place where an individual plays a role depending upon the economy and the changes. When we went to Jaisalmer we found out that Jaisalmer houses had three or four typologies- the house on the square, on the triangle, on the T-junction, on the square between the houses and there were balconies and *jharokhas* and doors and courtyards very much related to the life-style of the people, their privacy and where they were located. There was the same generic form but the concern of public and private was added to it.

Now we come to communicative participation and individual participation. The other thing that one learnt was that these houses were not the only residential complexes, the shops were also there. The other activities that are known as incongenerative activities were added on. Immediately one realizes that if you are in a shop and if you are to go somewhere else, the shop has to be closed but the housewife or the brother or the daughter or somebody else can come, sit and do the business. We can also see that at night sometimes, you need something and you have a friend who lives not very far off and you can go there and knock his door and he can open the shop. It is very easy and causal and so the business and living had no compartments. Nowadays, we have compartments, zonal laws and the shops which are air-conditioned remain air-conditioned at night and the house which is used at night and day is not air-conditioned. In New York, all the buildings which are in Madison Avenue and at other places are fully air-conditioned twenty-four hours and there are many houses without air-conditioning.

Another thing that happened was that when you have this kind of activity, the city and the neighbourhood was very compact because you do things that are required. Big shops can go into the big square but a *paanwala* and

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a *dhobi* and *chayawala* and other daily needs are very nearby. So the walking distance, the distance between activities and functions were related. But then you discover further that within this place there are also public institutions- library, school and temple. So the rituals were going on and hence the city never died, it never slept. It slept, of course, but still, you knew that anything is available to you any time you require.

Then, you go further and you discover that all the houses, not necessarily in the old streets, but new additions and other places, specially you go to Udaipur and you go to other big cities now, you find that those houses are always looking incomplete. There is always a staircase going out to the terrace and you wonder what is that staircase. Then you realize that the Indian population, I mean, the people who were wise at that time discovered that life is never constant. You are too young, you may have built a house but it may be small. For your children, you have to add rooms but when the children are married, you may need more rooms or they may go to some other place. If they go away that room is vacant and you have become old and have no income. You rent it, sub let it, sell it. So a growing house becomes another phenomena because it is again related to the changing conditions of life. Therefore, the question of a house which had the facade and the verandah remained constant but the house changed like the body would change. It constantly changed and I think, the house is only an extension of our life. And if a house cannot be really an extension then it cannot work. Now this is something which happened to me when I saw other buildings in other places and I discovered our Indian attitudes and philosophy, etc. So while you are doing this on a measurable basis there are a lot of areas which are not tangeable.

Uncertainty or unpredictability is a very interesting phenomena. Then you begin to see that next to the temples there are also palaces and a mosque is around and huts are there. We accept that as a phenomena. We accept people from different races, we accept people who come and have renounced life as well as those who are full of life and in control. One

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could call this in terms of unity in diversity but I would say that apparently it is a heterogeneous society. But actually deep inside it is very homogeneous. There is a wonderful current between the two. This co-existence gives another layer to this kind of discipline of meandering streets and that ambiguity is important because of change and all of us in another condition must be added on because it is required. This meant that structurally, things cannot be complete. We need to have in a structure an open-ended condition because in that open-ended condition, you can insert a situation which is required at that point of time.

When I was looking at this I realised that I know a lot of NRIs come and they want to get married to a girl they like and they have to return in four days and those who are religious people or those who believe in astrology, they find that this is not the season to have a wedding, to them the *brahmin* says 'why don't you have a *puja* ? Like this you can pacify the stars.' Look at this whole situation, I mean, how we are flexible enough to convert problems into something else and this open-endedness I find very fascinating and it is something that is amazing. But it happens to be in our body, it happens to be there which means that architecture at that point doesn't begin to remain a definite thing. It has indefiniteness there. When you discover that there is something fluid and indefinite, then the next question that arises is this - what is the measure of complete or incomplete or what is the measure of form. I have gone to Ajanta and Ellora and I have discovered that in those caves, there were some caves that were incomplete and I wanted to see those incomplete caves. I had a friend, Mr. Rao, who is an archaeologist and who asked a guide to show me around. The guide took me to an incomplete cave which I saw to be partly carved, the columns were crude. I wondered that how does it work ? He replied that a *sthapati* would come and he would probably find out what to do. He would chisel or cut a little rock. I said that this cannot be done in the time he stayed and he said no, he may stay for five years or ten years. Then I asked that what happens next. He said that he may have partly cut the

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rock and this is possible to what extent it can go. He may have made a model of one column and then he would go to the next place. I asked then what happens. He said that another *sthapati* might come or may be he had assistants who knew what to do next. The earlier *sthapati* may or may not come back because he would go to the next place which might be forty miles away. Then I asked him that how is it possible that the temple from the top to down is carved and it has improved all the time. The guide explained to me something interesting which I called in an article that I wrote, 'The Organisational Structure' - the main structure and sub structure. What it does is that there is an organisational system in which excellence comes by establishing certain parameters and keeping within that parameter there is a lot of open-endedness which happens in music, which happens in our community, which happens in our rituals, which happens perhaps in our *saris* that you wear. The same *sari* is produced but it doesn't look the same.

So standardization and choice and this open-endedness is important. So what was meant was that given the limits of what you can do, one person would come and carve the column up to a level, the next person would come and do the sub-divisions, the third one would carve the sculpture and the fourth one would do the detailing. Each knew his role and within that role he had to excel because he was clear enough in his mind to know what to do but he was given a confidence by saying that you have right to be free.

Then I began to discover that this must be the case of the people who are carrying these tiffin-carriers in Bombay. Otherwise how can a fantastic organization work without any codified work ? When you begin to talk to the people in the management and you give them parameters and say that within this, you must excel, you realize that he knows his limitations, he knows his strength. Then I came back to the city, then I came back to the village, to the house. I found that this is what is one of the basic keys of the planning. Therefore, if this kind of organizational structure is made, then

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it is possible that you can build a system in which you can organise and I find many, many parallels in many places. It is India that I am talking about.

While I was thinking about this, I saw the plan of the Madurai temple and other temples and big cities which were built over centuries. I am sure Banaras is probably the ultimate city where you cover three thousand years concerning how it has happened. If there was that author-governed plan, if it had been the European system, they would have got rigid systems and would have said that this is what you can do and therefore it can happen. But the Madurai temple is built in parts - one complex, the next complex, the third complex within the broad framework, with the *gopurams*. And you find that each one is very different and yet it is good.

Then I found out at Kailash, where I remembered these temples again, that there were certain things that were complete and certain things were left, were knowingly incomplete. Again, I discovered at Mahabalipuram, the frieze of the Arjuna penance and found that not only is there a whole cosmos but the whole canvas can be infinite but there are no limits, there are orders and there is a freedom available. So within these three things I found in the Madurai temple that not only the growth was possible and the choice was given but certain essential elements were mentioned of what to do which are perhaps ritualistic, perhaps of some other kind.

Now when you begin to see this in relation to the generic form of the courtyard and the houses, you come to the Madurai temple and you begin to see another aspect of a situation where one wonders about it. I used to go during this time to the United States and I would show them the slides and the work I was doing and the remark that arose was that it didn't look like Indian work because I was describing something and my work was not exactly that way. I was trying to say something which I was not able to portray.

So during this period the constant struggle was to question back and forth.

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When I went to the Madurai temple, one day I was sitting there and I found people going there. People went in processions in long corridors. You didn't know where the *garbha-griha* was but it is there some where. And there was this big column there where you must pause, you must take away your crown, your ego and put it there and you must go humbly. But it was not necessary to take a particular route. You could go sideways, you could go on a course, make your other rituals, you can go and wash. I found out that it was not necessary to reach the destination in a linear way. You can go in your own way, at your own time and at your own pace. Then I came back to the house again and I found that there was a distinction of a house in a room but we do not say that this is a bedroom, this is a living-room and this is so and so room except the kitchen and may be the *puja*-room, the toilet or the bath. The reason is very simple that we make the room function in the way we like. We can sit there, we can sleep there, we can eat there, we can do any thing. What it means is that it is your mental set up that changes the room which means that we are anthropocentric. And if we are anthropocentric, we can think in our mind what it is like when we have *puja*. We are sitting here and I can put the vase of water here and I can chant the *mantras* and say that there is Ganges and other waters, the gods have come in and when they come, they are, you know, in the mind and then they become a reality. So, this reality begins to happen and when you go through these temples, your reality is constantly changing because you are walking there, looking at those columns, those carved columns, you look at the statues and you begin to notice that the statue is now giving you a message that you need. And all of a sudden you discover why you have come here, what is your problem. Your answers are coming from within you and you may have not still reached the *garbha-griha.*

So, as one goes along, you begin to see that *garbha-griha* which is in a dark place, towards which you go hurriedly out, you have spent about one hour in-between looking around and your whole body, mind and psyche has changed.

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So there are many routes to reach the destination and there are many ways to perceive your ownself. One is that you have the verandah and the *jharokha* and you touch the columns and walls and you are sensuously touching it. The other one is that you can analyse intellectually and say that this is a kitchen and this is what it is and it must have these functions but there is another element which is the psychic element, the element which is in the core, deep inside, which you don't know, intangible, and that needs time, that needs space, and that needs a connection which is only connected to you through your own memory, the primordial memory. And is what these temples have done. The temples have frozen many things. They have frozen time, they have frozen the story, they have frozen also the space, almost like a movie. You are going through a movie there, you are going through a column there and all of a sudden you stop. This means that the whole idea, which we find in the contemporary society, functions that you are supposed to precisely define a function, to do it and finish it. There is no meandering, there is no deviation that you can do. I began to discover the relationship between that and the streets, that a straight street can do definite things but when you make them meander, they add another dimension to your life, because you can stop in between and chat with somebody. That formal and informal, nonrigid structure began to become important.

So this was the first thing I discovered and the next thing was that why is it that the *garbha-griha* is so small and the periphery is so big, the temple complex is so big. It was an interesting thing to think and conjecture about. These are all my conjectures and you will pardon me because I have no idea of, nor am I erudite in the literature or culture or anything else but I am only thinking about those things from my point of view. So I can justify myself, which is what I am doing. I found out that if I had reached directly to this place, it is almost like touching the soul. The body is there and the soul is not even known. But the periphery is very important. All the daily activities are there to finally find out your centre.

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So in this case I found that without that periphery, you can never reach the centre because sensuous-wise, intellectual-wise, psyche-wise, you need that time, you need that gap, you need those places to get lost within yourself. And this is why the streets become fascinating, the house becomes fascinating, the variations become fascinating.

The next point is that if this is the case then why and how has this happened? I think that one of the things is that in life, in the real life, everything is uncertain. There are three-four things which I know, at least everybody knows, that in daily life, economic levels, status, every thing is uncertain over a period of time. It is always changing and nothing is in abundance. But ingenuity comes when there is scarcity and with ingenuity and scarcity, sacredness comes. You go to the villages in desert areas, in Rajasthan, and you find these mud houses, rounded. There is nothing inside to see. There is no door to the house. There are walls to show you that this is my territory, there is an *angan* there and then there is a wall again and there is a very-very small room, but they are better than the temple because the entrance walls are painted white with a mud colour there, beautifully drawn, small niches to put the candle or may be the lights during Diwali or the evenings. You go into the courtyard which is very clean and which is all cleaned up with cowdung or may be mud and inside you see again another door. There is always a feeling of invitation, there is always this whole distinction between terrioriality which is yours and mine and personal and private but more than that, there is the tremendous love of saying that this is mine which I have built with my blood and my thought and my soul. And I think the whole house is a manifestation of that person because for him, that house is not bought by money. It is his temple, it has sacredness. And I think this sacredness becomes very important but it has come out of his whole issue of energy; understanding of what resources I have, how much can I use but whatever I use, can I make them the best I can and can I cherish it for a long time. Timelessness is very important there, it is not meant to be temporary. A shelter is a temporary place.

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On the other extreme, I have seen many people in India who believe in the transitiveness of life. I used to stay in a small house, a rented place and my neighbours were there. I had come from Europe and I said that let me plant a little tree and so I planted a tree there. I cleaned the place and told my neighbour that if you plant a tree, it will grow well and it will be nice. He said yes but what's the use, I am going away in another year or so. He's still staying there. So, we feel we are in transition. For us, there is not that sacredness of that mud house which is in transition actually because it can melt if it ever rained hard or it will not last long, often some time it will crack. But for the villager, there is nothing transitory. It's all sacred for him, every minute he lives. But we have learnt this habit of saying that we are anyway temporary here. I met a socio-anthropologist and we were talking about the house. We discussed the house, the furniture and everything. I said that tell me why in this fan the bird comes and builds its nest ? The fan is rusted and we don't want to maintain it. He said that you are making a big mistake. I asked that how is this so ? He said that this is an extension of your life. Don't you remember that your father and family extended but the house is your extended family and so is the fan. Like you never go to a dentist until your tooth is broken, so you will not repair this until it falls ? Now, this is the other extreme and I think it is very important to relate these two together.

So I find that these realities were considered by our ancestors who, thinking about the scarcity and sacredness, set up a lot of rituals. I am fascinated by the rituals. The reason is personal but important because I find that we add certain rituals, we as Indians, because we don't believe in any rules and we want this flexibility as individuals and these rituals add sanctity to a thing. It gives us time to reflect. It establishes associations, it gives us some time to recollect our past, our memories. It makes us pause, it makes us reflect. And I think it also makes us think of the sacredness of the ecology, the eco-system, the cosmos and the forces of which, you know, these buildings are made, directly or indirectly. The economy is there, the

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physical requirement is there. And I think this is what I have slowly discovered from those breezes and the chart diagrams of the climate. What I discovered now was that with this kind of attitude, one is completely free from nostalgia. One doesn't have to be vernacular because I also found from Ellora and these temples that what references they had before, if those people who built those great buildings, if they were alive today, would they imitate others or would they discover something new for us today. And I think this is where I am at this moment So, thank you.

Lecture delivered on 28th Feb. 1998 at *Jñana-Prvāha*
Centre for Cultural Studies, Varanasi.

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SEMINAR ON SAṀSKĀRAS
APRIL 9th & 10th 1998

A REPORT BY
PROF. ANAND KRISHNA

First Session [9.4.1998]

A Seminar on Hindu *Saṁskāras,* as laid down by the *Mānava* or *Sanātana Dharma* was held in the auditorium of the *Jñāna-Pravāha,* Centre for Cultural Studies on April 9th and 10th, 1998. Distinguished local scholars both representing different streams of *Mānava* and *Śrāvaka Dharma* on one hand and diverse religions like Catholic Christianity and Islam on the other, participated. The audience consisted of scholars and interested people. Prof. (Km.) Prem Lata Sharma, was in the Chair.

Dr. I. Panduranga Rao inaugurated the seminar by lighting the lamp. The seminar started with invocation by Prof. (Km.) Urmila Sharma.

While welcoming the guest-speakers and the audience, Prof. K.N. Mishra gave an introduction of the *Jñāna-Pravāha,* Centre for Cultural Studies, its aims and objectives and a brief account of its activities during its first year of existence. He proceeded to set the tenor of the Seminar with Kashi as the backdrop. The sacred city symbolized the collective wisdom and tradition of the *Sanātana Dharma* in its intensive sensibilities. The *Dharma* is *Sanātana* or Eternal but is continually absorbed in the form of the teachers.

The Seminar aimed at reaching an understanding of the *Saṁskāras* with objectivity and to view the concept vis-a-vis similar concepts, as prevalent in other religions without imposing one view upon the other since

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Saṁskāras aim at 'refinement' from 'rawness' ('saṁskṛti 'from 'prakṛti'). Such an awareness would lead to *kalyāṇa* ('welfare' auspicated prosperity). The exercise needs to address the present day life-style and project *Saṁskāra* 's relevance to the modern man.

There is a need to plan authentic audio material to reach out to inner pockets of our society to create an awareness for the *Saṁskāras* especially where exponents are non-available. The *Jñāna-Pravāha* would like to endeavour in this direction.

Pt. Ram Yatna Shukla, formerly Professor, Sampurnanand Sanskrit University, Banaras, was called upon to give his presentation. Pt. Shukla went deep into the etymology of the term *saṁskāra* with its different grammatical constructions. He observed that it should be first *kṙta,* but basing on *Pradīpa Kara,* it is *bahula* or 'long' or *vṛddhi* that is *kṛta* with *sam* (prefix) or *bhūṣaṇa* or 'improvement'. Thus we arrive at the word *Saṁskāra* or *Śuddhi* or *guṇādhāna* (broadly, improvement) or *utkarṣa* (heightening). The principal objective of the *Saṁskāras* is unification between *jīvātman* and *Paramātman* whatever is instrumental in this process is *Saṁskāra.*

The five-fold element-human body (*Śarīra*) being the agent, is to be 'purified' through *Saṁskāras,* since it is exposed to impurities. He also emphasised the *Bhakti* element in the process of 'improvement' in this world and leading to the next world.

The next speaker was Rev. Fr. Patrick D'Souza, Bishop of Varanasi. He dwelt upon Christian sacraments, parallel to Hindu *Saṁskāras*. The Father Bishop observed that by referring to *Saṁskāras* of other religions, one can have a better understanding of ones own *Saṁskāras*. There needs to be a comparative study of the *Saṁskāras* (sacraments) yet here he chose only to have an objective discourse on Christian sacraments which are seven in number, known since the Holy Bible times and were developed in later

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times. Lord Christ preached these as means of Salvation. One has to know the obvious forms to understand what is beyond the obvious but to know the beyond, one has to know the physical forms. Christian sacraments over the centuries underwent modification. Birth, marriage and death are basic sacraments. But the weak or sinner also needs means for salvation as instituted by Lord Christ and other means of Salvation as prescribed by the Church. Reading of sacred texts, prayers etc. are similarly means of Salvation but these are not Sacraments. Sacraments are meant for the entire humanity. They are both visible and invisible, the invisible part in the divine life is to bring us closer to God. Invisible is the Divine Grace but one has to qualify to receive Grace. Sacraments are instrumental causes. These are performed by the authorised priests and under given rules and also through faith.

There are modifications due to social, anthropological and historical reasons and also influence of local religions. By way of interactions among different religions, each of us would be enriching our self in our understanding.

Replying to Prof. K.N. Mishra, Rev. Father said that Emancipation as a concept in Christianity was to absolve sin and reach out to Holy Father. He also agreed that 'confession' was a Sacrament.

Next Dr. Raghunath Giri, Former Professor and Head of Department of Philosophy, M.G. Kashi Vidyapeeth, dwelt upon the term '*Saṁskāra*' in different contexts.

Prof. Giri's personal conclusion was that *Saṁskāras* stood for change. Changes are usually normal and developmental while at times, they are detrimental. Here, *Saṁskāra* is developmental and applied with motivation. *Saṁskāra* is applied both to an individual or an object. In case of an individual, involvement of both the performer and the 'subject' (i.e. The object of the *Saṁskāra*) is called for. An individual can achieve development by his own efforts for his improvement.

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He also gave a good bibliography of the publications on *Saṁskāras* and their objectives. Similarly there was a need to assess the *Saṁskāra* on the basis of physical experiences. Perhaps ancient people knew the import of *mantras, Oṡadhīs* (sacred herbs) and *kriyā* (rituals).

Now we have lost these traditions. These *Saṁskāras* were therefore relevant to that age, not in the present context when these traditions are lost. Some of the *Saṁskāras* are relevant sociologically like birth, *nāmakaraṇa,* wedding, or the funeral rituals. Others are obsolete. Therefore, the scholars might evolve new *Saṁskāras,* relevant to our age. *Saṁskāras* like *Puṁsavana Saṁskāra* are not rational and relevant to the present age.

Dr. Rajiv Ranjan Singh of S.S.V., Varanasi, said that he would present his own interpretation on *Saṁskāras,* which are directly related to man, and are similarly related to *Dharma.* The Egocentric being is an animal whether it is two-legged or quadruped. The two extremes are represented by *Paśu* and *Pati. Paśu* strives for *pati* which is the crux of the *Paśu-Pati* concept. We decide do's and dont's which are laid down in all religions and by para-subjective 'personage', who have a vision of that truth. The preceptor in our country is not king but one who has attained, *Āpta* (para-subjective) and *Parama Kāruṇika* which spreads the knowledge. The source is the *Vedas* which give us four-fold knowledge but here we are concerned with do's and dont's beyond dualism *Vidhi-niṣedha, Parisaṁkhyā, Artha-vāda,* the *Karma-kāṇḍa* turns into *Jñāna-Kāṇḍa* finally leading to *bhakti.*

Saṁskāra is not a commodity but is an outcome of a long tradition. The do's of the *Karma-Kāṇḍa* are distinguished from Allah's precepts as final or Bible's forbidden fruits which polluted us. Even a *Śāpa* (curse) is for *Pari-mārjana* (for betterment).

The *Āśrama-dharma* has a logic. *Saṁskāra* parallels it, striving for betterment and truth (*ṛta*). According to *Patañjali's Mahābhāṣya,* the right-minded effort leads to *Dharma.* Since there was *aniyama* (lawlessness or

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wrong precepts) there appeared *niyama* (precepts), *Saṁskāras* are *nitya* (daily practice), *naimittika* or routine, and *kāmya* (on proper occasions like at *yajña*), which springs forth from a pledge. *Saṁskāra,* etymologically, is an act which is done with extreme dexterity and by removing the faults (*doṣas*). *Mīmāṁsā* deals with *Saṁskāras.* Thereafter there was corpus of materials on *Saṁskāras.* Many forms are obsolete like several types of marriages.

According to the *Mahābhāṣya, niyama* is of *Dharma,* for *Dharma* and for the application of *Dharma.*

It is proper to know the import of *mantra* but even without it, faith can supplant it but bereft of both, the tradition loses its weight.

Modifications are possible in the modern context but with full understanding and without disturbing the basic concept.

Saṁskāras are not just *Sādhana* (instrumental) but also the end result since *sādhana* consumes itself in end-result.

Second Session [9.4.1998]

Pt. Rewa Prasad Dwivedi, formerly Head of the Deptt. of Sahitya and Dean, Faculty of Sanskrit Learning and Theology B.H.U., spoke on '*Saṁskāras* in Sanskrit Literature' especially as depicted in *Kālidāsa's* literature. He posed the basic question, whether *Saṁskāra* is applicable to *Ātman.* For example, is *antyeṣṭi* applicable to *Śarīra* or to *Ātman.* There is no concept of *ātman* in the *purāṇas.* There was a problem of *śrāddha* in Kashi in view of the precept of *Kāśī-maraṇan-muktiḥ* (one gets *mukti* or emancipation by dying in Kashi). The *śrāddha* was meant for the carnal body.

We should not neglect *Saṁskāras.* For example, *Rāma* was born due to the *putreṣṭi Saṁskāra.* The puranic parables give us directions on *Saṁskāras.* Raghu was born because of his father serving *Nandinī* (The divine cow). *Nandinī,* the cow, instructed *Dilīpa* about the ritual through

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which he could beget a son and which *Dilīpa* followed after some refinement.

Similar instances can be furnished. The human body needs *Saṁskāras* for refinement like a rough stone is polished on a lathe.

Like in *Āyurveda*, *saṁskāra* is prepared according to the needs of the patient. *Saṁskāra* is the medicine. We need retrospection to assess, *Saṁskāra* vis-a-vis *vikāra*.

Saṁskāra is meant for the *Sthūla-śarīra* (gross body) extending to *mana* and *buddhi*. In the beginning, Pt. Rewa Prasad Dwivedi challenged the view that *Sāhitya* was an evidence secondary to Philosophy etc.

Acharya Medha Devi, Head of Panini Vidyalaya, Varanasi, was the next speaker. She said that the word *Saṁskāra* is derived from '*Sam*' *upasarga* (prefix) and *kara*, which joined together stand for 'to do in a proper manner' (i.e. in a heightened manner). She dwelt on the four groupings of the sixteen *Saṁskāras* for the purification of body and mind. Some are related to conception and birth, the other for the preparation of child, for education, for the house-holder's life and gradual retirement i.e. from individual life to community life and finally to the funeral rites. Thus these relate to the fourfold division of the life-span. Even *garbhā-dhāna* (conception) was planned as a follow-up of *Yajña*. Similarly, she explained each of the *Saṁskāras* and the related rituals in detail. These are scientific.

The *Saṁskāra* was meant for all sections of the society, from princely life to the commoner section of the society.

The learned speaker explained *antyeṣṭi* or *śmaśānānta* (last rite) as a *nara-medha yajña*. The *Saṁskāras* ultimately lead to *mokṣa*.

Prof. K.N. Mishra posed the question whether they are universal or restricted to certain sections of the society. Similarly as there are *Saṁskāras* sanctified by *mantras*, are there *Saṁskāras* devoid of *mantras*? The learned

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speaker observed that the *Saṁkāras* are universal.

Next Dr. Sagar Mal Jain, Former Director, Parshva Nath Jain Vidyashrama, Varanasi, presented the *Jaina* tradition of the *saṁskāras.* He informed the house that there is no reference to rites like *Saṁskāras* in the early *Jaina* canons (i.e. before the Christian era), since it aimed at total renunciation. It is only from the *Jaina* canons from Ca. first Century B.C. to first Century A.D. that we begin to find the fivefold *kalyāṇakas* (parallel to Brahmanincal *Saṁskāras*) in the life stories of the Jaina *Tīrthaṅkaras.* These are *garbha* and *janma kalyāṇakas,* related to their physical birth.

It has already been pointed out that *Saṁskāras* relate to the householder's life. Therefore *Vānaprastha* and *Sannyāsa* rites are not included.

Only in the case of the *dīkṣā kalyāṇaka,* he (the candidate) takes some vows but no other *mantras* etc. are prescribed. Of course, at the *nirvāṇa kalyāṇaka,* there is a prescription for the 'house-holder' to collect the body for its fire-disposal or in the case of a *Sannyāsin* the body was taken to a hill-top and left there to the elements.

The laity is, atleast in north India, divided between *Jaina* and Brahmanical. In all cases, the *Saṁskāras* are shared commonly between these two sections. *Saṁskāras* are refinement. In the south there are some distinct *Jaina Saṁskāras.* Acharya Jina Sena of the VI cent. of the south, in his *Ādi-purāṇa* has introduced certain *Jaina* traditions among the Hindu *Saṁskāras.* In *Yaśastilaka champu* of the X cent. A.D., it is clearly laid down that the prevailing *Saṁskāras* may be adopted in case they are not contradictory to the *Jaina* way of life.

New *Jaina Saṁskāras* were also introduced like the *Saṁyukta-jaina Saṁskāra.* The child is led to the *guru. Deva* (*arhanta*), *guru* (*munī*), *dharma* (*ahinsa*), concepts are laid down by the *guru.* The child is preached till about the age of 8 years, about the eight *mūlaguṇas* and seven-fold renunciations (*sapta-tyāgas*). He is then introduced to the twelve *vratas*

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(vows) or *vrata-dharma*. Rituals are laid down. There are five *anu-vratas* (partially followed by the house-holder as the situation demanded). Prof. Jain gave a further sub-detail of these rituals.

He also pointed out that these *Saṁskāras* were obviously influenced by the *Śramana* (Jaina and Buddhist) thought processes.

Prof. (Smt.) Chandra Kala Padia, Professor of Political Science, Women's College, B.H.U., took up the issue in the light of the modern man's attitude towards tradition and heritage. She felt that the *Saṁskāras* lead to a better life and also to enlightenment (knowledge of *Brahman*). She analysed why the *Saṁskāras* failed to be integrated in our psyche, especially during the past fifty years of our independence.

The scientific practical base of *Saṁskāras* had an insight. Yet gradually we lost the real meanings of the *Saṁskāras*. Yet when Prof. Padia explained the import of *Saṁskāras*, people started getting interested in them.

She felt that the *Saṁskāras* should start with the mother because the child's upbringing is coupled with *Saṁskāras* with its scientific background and not just orthodoxy.

Now, unfortunately, the priest class which performs these *Saṁskāras* has made these rituals as a means of earning money which contradicts the central concept of the *Saṁskāras*.

With the early school education, the child drifts away from the Indian tradition and gets involved with the consumeristic society. Our intelligence becomes a victim of its nonchalant existence. This nonchalance is dangerous because the western ideas become assimilated in the context of our own fundamental values. First we have to decolonize our mind, and then re-interpret the texts.

Marx was not analysed in the context of our social values. Marx actually declared that an uneducated person, immersed in religion fails to analyse.

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Perhaps that was how he felt that religion was the opium of the masses. The realm of freedom begins where necessity ends. Prof. Padia felt that we have failed to interpret the texts, failed to refer to the originals.

Positivism only aims at 'part' not the 'whole' but 'part' cannot be understood in isolation. She also discussed other thinking processes. Post-colonization emphasises on the indigenous knowledge or construction, a product of our heritage. The British rule tried to eradicate our culture's foundations. We are the only people who are neglecting our own language and heritage.

She suggested that the 'mother' should be educated about the *Saṁskāras* and thus these can be re-habilitated and the systematic invasion of our culture could be ruptured. *Saṁskāras* should not simply be a ritual. Efforts to unite us with our heritage should be encouraged. We should de-construct such theories which have undermined us. Our indigenous knowledge must be preserved. Even our simple *Saṁskāras* do not appeal to our minds but these, nevertheless, should be preserved as links between the past and the present society. The message of our *ṛṣis* is still living in our consciousness. We need to re-interpret our texts and independently think how we can reconstruct our tradition and thus our country. We are already in this process even though sometimes silently.

The seminar was adjourned till the next day.

Third Session [10.4.1998 (morning)]

The third session of the Seminar started with Prof. Prem Lata Sharma in the Chair. The first speaker in this session was Dr. Hriday Narayan Sharma of B.H.U., who spoke on *Saṁskāras* of the *Sanātana Dharma* tradition as laid down in the sacred texts *Vedas*. The main thrust of the paper was on the number of the *Saṁskāras*. Man is god's finest creation, among the living beings, having the greatest 'spark' of God. *Puruṣa* (Cosmic Man) manifested himself in the *sva-tantra* existences, unrelated to *pṛthvī* or *dyu-loka* as against vegetables (related to the ground) or gods (related to the heavens).

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Saṁskāras are means to unite us with the divine element (*deva-tattva*). His view possibly suggested that *Saṁskāras* were *yajñas*.

According to the *Vyās* school, *Saṁskāras* are 16 in number : *Garbhādhāna, Puṁsavana, Sīmantonnayana, Jāta-karma, Nāma-karaṇa, Niṣkramana, Annaprāśana, Cūḍa-karma, Karṇa-vedha, Vratādeśa, Vedārambha, Keśānta, Snāna, Udvāha, Vivāha, and Pretāgni-Saṁgraha.*

Vira-mitrodaya (i.e. Mitra-Misra) lay down 25 *Saṁskāras*. The 17 to 25 *Saṁskāras* of this list are added to the previous list while a few are changed among the original. The learned speaker gave a detailed list of *Saṁskāras* in this and other tables. Similarly *Gautama* (*ṛṣi*) furnished a list of 48 *Saṁskāras*, which are applicable to all the first three *āśramas* i.e. *brahmacarya, gārhastya* and *vānaprastha*. Some of these correspond to the *pañca-mahāyajñas*. The first basic eight *Saṁskāras* broadly correspond to earlier lists. The first forty of these *Saṁskāras* relate to the *brahmacarya* and *gārhastya āśramas*. While the last eight *Saṁskāras* are related to the *vānaprastha-āśrama*. Some of these correspond to the *pañca-mahāyajñas* and the others to the *havir-yajña* or the *sapta soma yajñas*.

Dr. Raj Bali Pandey has given certain changes in his list of the *Saṁskāras* which includes *karṇa-vedha* and *antyeṣṭi* as well.

All these are meant to be *Brahma* and *Daiva Saṁskāras*. According to *Gautama*, the first 13 *Saṁskāras* of his list, from *Garbhādhāna* to *Snāna* are *Brahma Saṁskāras*, from 14th onward these are *Daiva Saṁskāras* to be performed by *Gṛhīta-agnis* or one who has 'invited' (i.e. invoked *agni* or *Gṛhastha*, i.e. during the marriage ceremony or in the case of *dāyāda* (inheritance). The *Saṁskāras*, 14th to the 40th are required to be performed with the wife's participation (*sapatnīka*), while the *Saṁskāras* from the 8th (i.e. *Upanayana*) to the 13th are to be performed during the *brahmacarya-āśrama*. *Saṁskāras* numbering from 40 to 47 are *Dayā*, *Kṣamā* etc. which are related to the *vānaprastha āśrama*.

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Now the question that remains is about the *Saṁskāras* related to *Sannyāsa*. All the *Saṁskāras* are applicable to the previous three *āśramas*. *Sannyāsa* aims simply in merging *svayam* (oneself) with *ātma-tattva*. All these 48 *Saṁskāras* were applicable in the *kṛta-yuga* or the *dhyāna-yuga*. All the *yajñas* prescribed in the *Vedas* are basically *Saṁskāras*, though not designated as such. The *Śatapatha-Brāhmaṇa* uses the verb *Saṁskurute* (*ātmānām saṁskurute*). Thus the *Vedas* are impregnated with *Saṁskāras*. A *yajña* consists of *dravya*, *devatā* and *tyāga* and all the three are established in the *deva-bhāva* (element). *Yajña* stands for one's transformation into *deva* or *satya-bhāva*. The speaker chose to leave the *Mīmāṁsā* School's interpretation of *Saṁskāras* due to paucity of time.

The *Saṁskāras* are *Sanātana* (eternal) yet are mobile to fit into our present needs. These are based on scientific principles according to the *sthāna* and *kāla* (time and space) or *pātratā* (the aspirant's capabilities). These develop a godly element in one's life. These are *karmans*, (rites) according to the *Srauta* and *Smārta paddhatis* (systems).

In the *Kali-yuga*, *Saṁskāras* are abbreviated yet they yield the same merits (*puṇyas*). We are still in the first quarter (*pada*) of the *kali* age and by following the *paddhati yajñas*, we can continue to derive the benefits of the *Dvāpara* age experiences. In the next i.e. second quarter of the *kali* age, there will be no *Saṁskāras*, but people will derive the 'merits' only through *Hari-Kīrtana*.

The *Saṁskāras* do not necessarily lead to *citta-śuddhi* (purification of the mind) and thus qualify us for *sannyāsa*. He equated *Saṁskāras* with *yajñas: nitya, naimittika* and *kāmya*, the last mentioned leads to good (worldly) results or even to *svarga*. These are enshrined in the first few stanzas of the *Īśāvāsyopaniṣad*.

Next Dr. I. Panduranga Rao gave his presentation on the *upanayana Saṁskāra*.

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At the outset, Dr. Rao observed that it was a Holy (Good) Friday, especially as it was the first anniversary day of *Jñāna-Pravāha.*

He, who follows (precepts) leaving arbitrariness, is a *Saṁskārī* (*svave*) this has to be viewed in the present day context. *Bhagavān* has laid down in the *Śrīmad Bhagavadgītā* that there are numerous paths (religious practices) but every aspirant, in spite of this, reaches out to me.

Even though we do not believe in God, he is always present in us. Even bereft of *Saṁskāras* (rituals), one can have *Saṁskāra yuktatva* (integration with *Saṁskāras*) if one has assimilated them in oneself. He further noted that *Saṁskāras* are not limited to the *Sanātana Dharma* or *Bharata* but every civilization has its own set of *Saṁskāras.* We should always endeavour to see good in whatever we see or hear. Even an unpalatable thing might have its brighter side. The 'evil' will perish itself and the brighter side will always continue to grow.

Upanayana is the real *Saṁskāra* and the rest of the *Saṁskāras* are debatable. *Upanayana* gives us flexibility of thought.

He told the house that the *ṛṣis* laid down the *Saṁskāras* to regulate (human) life and make it more auspicious. Life however progressed step by step irrespective of the fact whether it was *Saṁskāra* oriented. *Saṁskāras* are sociological events, philosophical *yajñas*, auspicious in nature and form.

Vivāha, for example, is a simple, natural event yet it is celebrated and ritualized but *Upanayana* is administered under the sastric precepts. It is compulsory for the *dvijas.* For them this is the stepping stone for *vivāha. Upanayana* is an effort to lead us to our 'basics'. Though now neglected, *trikāla sandhyā* is prescribed to us for it is a means to associate ourselves with the god, *Sūrya. Vāka, citta* and *ātmā* are purified by *sandhyā-karma.* These three together constitute the *Gāyatrī.* It is an excuse that *sandhyā* cannot be performed within the present day life-style. Even the mid-day *sandhyā* can be performed during office hours by reciting the prescribed

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mantras or even without it by just remembering the Ultimate.

He added that *sandhyā-karma* should not be just restricted to the first three *varṇas.* If it is a true prayer, then *Bhagavān* can be approached in any language since there is no particular language of God. Actually, the moment the devotee takes upon himself to pray, *Bhagavān* immediately takes cognizance of it. One should not act arbitrarily but act according to *sva-bhāva:* 'I like the man who does not irritate others or others do not irritate him'.

A *brāhmaṇa* is referred to in the context of *adhyātma, kṣatrīya* to *adhikāra* (power) and *vaiśya* to *artha.* The rest of the life activities were left for others. But he questioned whether there were true *brāhmaṇas* around, since only a *brahma-vid* (one who has realised *Brahman*) was a *brāhmaṇa.* There are such *brahma-vids* but they are usually hidden in obscurity and they are *su-durlabha* (rare). One who labels himself as a *brāhmaṇa* is no *brāhmaṇa.* The speaker declared that the *Saṁskāras* are getting obsolete, for the priest performs the ritual without understanding it (its import) and the *yajamāna* does not understand it. No one tries to understand them, therefore, the *Saṁskāras* are becoming obsolete. *Upanayana* brings us close to the Divine. One should try to *upaviṣṭa* (sit close to) by not following other rituals but at least through daily prayers.

We live in an age of crisis today, a crisis of identity, since we do not try to understand our tradition and heritage. 'I call it a *sāmāsika saṁkaṭa* (composite crisis)'. There was a cry to reinterpret the *Saṁskāras* which the speaker thought was called for. Similarly, there was a call for educating the 'mother'. The learned speaker observed that it would be a shade better if the children are educated. The new generation should be made aware of our heritage. Besides, it is easier to impregnate the young mind (with these lofty ideas). The Vedic language is easy, it is easier than our legal documents, but we do not strive to know the Vedic language. A *saṁskārita* (groomed) person is one whose language is pure (*suddha-vāṇī*). *Bhāṣā*

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(language), *sāhitya* (literature), *darśana* (philosophy) etc. make a culture. Language is important e.g. *sthita prajñasya kā bhāṣā*, or what is the language of a *sthita-prajña?*

Continuing his explanation of *bhāṣā* the learned speaker told the house that the term *bhā* stands for light or *prakāśa*, which manifests itself in the form of *Sūrya, Candra and Agni*. Therefore, the initial mantra (*agnin-ile...*) is dedicated to (the Lord) *Agni*. What we witness is the fleeting *Agni* in the form of a flash of lightening, yet it is permanent in the skies (i.e. the heavens). Similarly, there is a cosmology of primeval *dhvani* sound, *Óm*. It is said that the indestructible *Brahma* is *óm* (*óm iti akṣaraḥ brahman*) One can derive any (boon) thing from the (divine) sound.

Saṁskāras heighten *saṁskṛti* (culture, heritage) in our speech, way of thinking (thought-processes) and in action (this is what was stated in the *Bhagavat-gītā's* enquiry : *Sthita-prajñasya kā bhāṣā...*)

Dr. Jodh Singh, of the Punjab University, Patiala, spoke on *Saṁskāras* in the Sikh religion. The learned speaker agreed with the view that *Saṁskāras* were necessary, which he elaborated in the Sikh perspective. At the outset, he gave a brief background of the Sikh religion. With a background of about 500 years only, the religion had the benefit of deriving knowledge and experience of different religious traditions. Guru Nanak ji, the founder, travelled far and wide in search of Truth.

Next he dwelt on the source-material of the Sikh religion. The foundation text, the Guru Granth Sahib, is a compilation of *vaṇīs* (*utterances*) of 36 saints out of which just 6 are Sikh Guru Maharajas.

The guru Granth Sahib includes *vaṇis* of Kabir and many other saints like Ramananda, Namadeva, Dhanna (of Rajasthan), Jayadeva and a Muslim saint, Sheikh Farid, figure in the compilation. This was compiled by the fifth Guru ji.

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Thus the objective, set by Guru Nanak Deva ji of this religion, was broad and cosmopolitan.

Next is the Dasham Granth, a collection of Guru Gobind Singh ji Maharaja's *vāṇis*. The third in this group are the sayings of Bhai Guru Das, who was a scholar of Vraja-bhasha, Sanskrit and Persian. This is also considered to be a source material. Bhai Guru Das had very closely watched the import of the *guru-vāṇis* at the time of the compilation.

According to the learned speaker, *Saṁskāras* are a process of decarbonization of *mala* (evil) accumulated in our body. Thus, the *Saṁskāras* were necessary as in *śrīmad-bhagavatgītā* which lays down that *jñāna-agni* consumes all the *karmas*. This corresponds to the Sikh-view. We need such exercises to purify ourselves at different *moḍas* (junctures) of our lives. These are required to unify oneself with the *parama-tattva* (the Ultimate). The learned speaker was reminded of Dr. I. Panduranga Rao's observation that the inner purification (*āntarika-śucita*) was priority. For example, Guru Nanak Dev ji has propounded, 'O Panda (*Brahmana*), invest me with that *yajñopavīta* which has *dayā* as cotton, *santoṣa* as thread, subjugation of *indriyas* (senses) as *gaṇḍī* or knot of the thread etc. That *janeu* (*yajñopavīta*) will be for my *ātmā* (soul), not just for the body.'

The learned speaker went on to add comments basing himself on the above view that the Sikh religion was introvert and therefore did not believe in outwardly rituals. He further referred to the *nivṛtti-mārga* (way of renunciation) of the *Jana* as pointed out by Dr. Sagarmal Jain. Dr. Singh on the other hand, explained that according to Sikhism *nivṛtti*, (repudiation) and *pravṛtti* (indulgence or worldly involvement), both are extreme views.

The religious symbols (rituals included) should be internalized, otherwise these, being just outer expression (exhibitionistic) are meaningless. The learned speaker went on to say that importance (relevance) of religion is recognised all over the world. Every religion lays down rituals,

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(*Saṁskāras*). Sikhism is basically opposed to a plethora of rituals, yet graudally ritualism is finding its way into Sikhism as well much to the speaker's dismay.

Originally *Saṁskāras* in Sikhism were hardly 4 or 5. These were quite simple. Each time the family made a holy visit to the nearby gurudwara, there is a recitation of the Guru Granth Sahib with *ardās* (prayer) and *prasāda* (thick paste made of wheat flour, sugar cooked in ghee) is distributed with the final call, *jo bole so nihāl sat Śrī Akāla.*

There are two natural events : birth and death, to be observed with *Saṁskāras* while the other two *Saṁskāras* are programmed. The first is the *nāmakaraṇa Saṁskāra*. There are a few more *Saṁskāras* prior to this like the *garbhādhāna* etc. Sikhism does not believe in discrimination between a male or female baby. Soon after the birth, when the mother and baby are physically fit enough to take the trip, without checking on the auspicious time or date, the family and friends lead the mother and baby to the nearby gurudwara and they randomly open up a leaf of the Guru Granth Sahib. The first letter of the first syllable on the left leaf is picked up which serves as the acronym of the baby, that is to say the name of the baby should start with that particular letter.

The prayer (*ardās*) follows and the ceremony ends up with the distribution of the *prasāda* and the call, '*bole so nihāl sat Śrī Akāla.*'

The second *Saṁskāras* is marriage, which is a major 'turn' (*moḍa*) in (human) life. It is a social event and especially a union of two families. The speaker chose to call the traditional Sikh marriage as 'assisted' in place of 'arranged' marriage, although in the present context there are exceptions. In this case also, no astrological calculations are observed to identify a date or time. The two families, alongwith friends and relatives, assemble in a gurudwara at a mutually convenient date and time. In principle, there is no dowry system. There is no priestly class to officiate the marriage

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rituals which is called *ānand karaj* or spiritual delight'. The bride is given the groom's scarf which she holds. Four hymns from Sri Guru Granth Sahib (vide p. 773) the *vāṇī* of Sri Guru Ram Das ji are recited. The couple circumambulate which is locally known as *lāvān*. After the first ambulation, they hail : *ek jot ho* (be spiritually one). There are only four ambulations and at the last one they exclaim, 'we have attained *paramātmā'*.

It is to be noted that the recitation of the *Guru-grantha Sahib 's* passages is not restricted to any particular class of people, anybody in the group can recite these.

Then the learned speaker spoke on the final ritual which is called in the Sikh society 'mounting an attack (on death)', for it is martial community. In the Sikh psyche, death is taken with a positive view-point, with a degree of optimism. In general parlance what we say, 'a person died' the Sikhs would say, he or she mounted an attack (chadhai kar gaya). Death is also known as merging with *Akāla* or merging with Jyoti (*jyotī men jyotī samānā,* light merging with the divine Light). A Sikh body is invariably assigned to fire and is never buried. The body is washed and carried to the funeral ground with the chanting of '*Sat nām vāhe guru*'. There is no *Śmaśāna* tax, and any fire can light the pyre. *Ānanda vāṇi* (delight of the third Guru) is recited, which is universal, both in joy and sorrow in all the *Saṁskāras.*

The learned speaker informed that the *Ānanda-vāṇī* of the third Guru is known as 'Anand Sahib'. It is 46 stanzas long but simply 6 of these are prescribed : the first five and the last, which make the required six stanzas.

The following day, the bodily remains (ashes and charred bones etc.) are collected and immersed in running water like a river, rivulet or even in a canal. There is no stipulation in favour of a particular *tīrtha,* except that it should be running water, and not stagnant water. *Śrāddha* or *tarpaṇa* like rituals are given a go-bye and thus the rites are simplified. *Laṅgara*

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(community feast and distribution of meal) is sometimes prevalent. 8-10 days after the demise, the recitation of Sri Guru Granth Sahib is prevalent. This is again done by the next to the kin, not by any priestly class or official.

The forth *Saṁskāra* is initiation in *khālsā* (literally, a crown land), promulgated by the tenth Guru, Sri Gobind Singh ji, at Anandpur Sahib. In this ritual the *Pañja Pyāres* prepare *amṛta*. This is open to all (Sikhs) irrespective of their caste. The recipient sprinkles *amṛta* on his eyes and his head. The *amṛta* is prepared in an iron receptible by adding *batāśās* with water. This is distributed by handfulls to the aspirants five times.

The assembly forms a queue and sips the *amṛta* from the pot, irrespective of caste or age etc. To erode the false concept of egoism, if any, the queue is reversed in its order to sip again. This is the initiation rite with no caste or class bar. The first group of *paṅja payāres* consisted of a *khatrī*, barber, *jāṭa, kahāra,* etc. They are required to follow 4 *vajras* called *prahars*, no hair cutting, no adultery with other's wife, no use of intoxicants, no consuming of meat prepared under the Muslim *halāla* practice but only meat prepared under the *jhaṭkā* practice. They are also enjoined to following 5 *'kas' kaṅghā, Keśa, kirpāṇa, kacchā* and *karā*.

Dr. Jodh Singh further elucidated his points during the question answer session.

The next speaker was Mr. Nizamuddin Ansari of Banaras Hindu University, who presented his views on Islamic rituals. Islamic tradition aims at the proper education of the parents so that the baby is born with a proper background and his physical, cultural and mental development is assured. At the birth of a baby, it is said in its right ear that there is nobody greater than Allah. He is the sole object of worship. Mohammad Sahib is the final *Rasool. Rasool* leads us from impurity to purity. *Namāz* or prayer aims at the development from impurity to purity i.e. towards (ultimate) success. This is followed by a chanting in the baby's right ear and the *namāz* is set

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qāyam ho (*jaya*). This is called *Akīda* and for the poor this *Akīda* is not necessary.

On the 7th day after the birth, the rite of *Akīda* takes place when the baby's head is shaven. It is enjoined that silver equal in weight to the baby's hair-tuft may be distributed among the poor by the head of the family, if he is rich enough. The status 'rich' is also defined. But if he cannot afford it he is exempted from this. This is followed by an animal sacrifice. Giving details of the sacrifice, the learned speaker added that in course of the duwa (blessings), the name (nomenclature) of the baby is added. It is also prayed that the vitals of the sacrificial animal may be accepted by God as the vitals of the baby and the prophets Ibrahim and Mohammad are remembered so that the present sacrifice may be equal to their (historical and mythological) sacrifices.

The learned speaker chose to skip over many other Muslim rites but dwelt upon the funeral rite. According to Islam, a human body (corpse) is entitled to be carried on the shoulders of his fellow men and burried. In front of the dying person a particular *sura* (section) of the Quran Sharif is read out (the dying person does not recite it himself or herself).

Then the corpse is abluted, the male by men and female by women, i.e. *wazu*. It is the corpse's prerogative (*ḥaq*) that the *Namāz-e-zanāzā* (the prayer of the coffin) is offered to it. It seeks forgiveness for those present or away (from the spot), those living or dead, young and old, men and women. Those living may follow Islam, those dead follow *Imān* (faith). Islam, as the learned speaker explained, comprises of following these tents with total dedication, not just by birth (in a Muslim family).

The next speaker was Prof. R.S. Tripathi of the Central Institute of Higher Tibetan Studies, Sarnath. He spoke on the concept of *Saṁskāras* in *Theravāda*. The learned speaker informed that he was from a non-Buddhist family but had himself embraced Buddhism: as such he was not aware of

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the prevalent *Saṁskāras* among the Buddhists. He also observed that the Buddhist laity usually follow the *Saṁskāras* as may be current in their society. This is how the daily life of the Buddhists, in different parts of the world, was modified according to local traditions and living conditions. There are no scriptural rules for *Saṁskāras* in the Buddhist texts. Of course, at the time of the Great Demise (*Mahā-parinirvāṇa*), the Buddha was asked about his funeral rites. The Buddha enjoined to his immediate disciples that the same rites be followed as are laid down in the funeral of a *Cakravartin*.

He also informed that with the revival of neo-Buddhism (under the guidance of Dr. Ambedkar) a set of *Saṁskāras* had been evolved. Dr. Ambedkar himself declared that it was not within anybody's control to be born, the way he was born but of course he could choose the manner in which he would die (his funeral rites). In a Buddhist marriage, a Buddhist monk, failing that a senior Buddhist of the locality, preaches the *Trī śaraṇa* and *pañca-śīla,* and Buddhist monks are invited to be fed. Similarly, at the initiation of the Buddhist *tāntrika abhiṣeka,* they have set rules comparable to the Brahmanical *tāntrika abhiṣeka.*

At the time of the initiation of a Buddhist monk (*upa-sampada*), a candidate (aspirant) is first questioned in several ways like, have you the permission of your family? Are you not encumbered with debt liabilities ? Were you ever convicted for a crime? Are you not an absconder from law, etc.? Having been satisfied on these scores, a candidate may be given *pra-vrājya* or monkhood. There is very little ritualism involved but the aspirant is preached *tri-śaraṇagamana* and *pañca-śīla* this part of the *pra-vrājya* is a must.

Besides, the learned speaker spoke at length on the term *Saṁskāra* in the Buddhist context, carrying a totally different connotation.

Prof. Shampa Dorje of the Central Institute of Higher Tibetan Studies

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Sarnath, was requested to speak on *Saṁskāra* in the Buddhist tradition, especially as a living tradition in Tibet.

The learned speaker informed that he himself hailed from the Kinnaur area and had learnt about Tibetan traditions through his studies. He informed that since the area comprised of a vast stretch of Himalayan Asia, therefore, the local traditions differed from sector to sector in which local influences and diverse cultures were at work. Spread of Buddhism in that area was attributed to the Chinese Imperial army, escorting the Buddhist Acharya Amogha-varsa, who halted in Eastern Afghanistan near Bamiyain and which thus became Buddhist under his influence.

Buddhism, according to the learned speaker, was open to local cultures and traditions. Local influences on Buddhism can be seen in Myanmar, Sri Lanka, Tibet etc. For example, eating of meat or consumption of alcohol for daily need, not for pleasure, were accepted within the parameters of local Buddhism. Local traditions blended with main-stream Buddhism. Local religions, like in China or Japan, again influenced Buddhism in the respective countries. Actually, with this attitude, Buddhism was not met with resistance by the local people.

Referring to the evolution of *Saṁskāras,* the learned speaker observed that in the beginning, *Saṁskāras* were natural but the society might have discovered from time to time some lacunae, leading to their modification. The process of standardization also started. Some of these are enshrined in the *śāstras* and attributed to *Prajāpati,* but at the present stage, one does not find even a mention of those texts.

While discussing this problem in the context of Tibet, one has to take in cognizance that Tibet has its own history, culture and tradition. One has to judge the contribution of Buddhism to Tibet against these backgrounds. Geographical conditions similarly influence these traditions. Since it is a vast stretch of land, inter-communication was practically non-existent. It

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took, until recently, months to travel from a point to a point. Thus each region had its own peculiarities. For example, the marriage ceremony took 6 days. At each step, reading out from the scriptures was mandatory. The marriage party took a 2 day march to reach the bride's place and again it took 3 days for the groom to approach the bride. However, there was nobody like a *pañḍita* or an official to conduct the ceremony and the senior-most member of the family or from the neighbourhood conducted the ceremony. Each step was accompanied by a *havana* (fire oblation) and *dāna* (religious gift). Dr. Dorje further explained that his account related to Central Tibetan culture only and not to its eastern extensions. In *Tāntrik* Buddhism, these fire oblations were guided by their own texts and traditions.

Here Prof. Dorje also explained the background of the local people. The Central Asian people fanned out in all the four directions. The Khasa people inhabited the Khasa region including Kashmir and Kinnaur, Kashmir was originally Khashmir (from Khasa). In this region, they do not have *varṇas* like *brāhmaṇas* or *śūdras*. The non-Khasas (*Khasa-itaras*) are looked down upon and assigned different types of (lower standard) callings.

He further touched upon certain other *Saṁskāras*. There is a ritual of purification (*śuddhīkaraṇa*), four days after the birth. In this an invitation to a Buddhist monk is not obligating. But the *Lāmā* usually brings an icon of *Avalokiteśvara* or *Tārā* and this tradition is also followed at the time of the *nāma-karaṇa* (giving a name to the baby), known in the West as 'Christening'. As the baby attains the age of 3 or 4 years and starts calling *Appā* or *Ammā* like words, it is supposed to be the proper time for starting the education. Again a *pūjā* (religious service) is offered to a Buddhist deity, *Avalokiteśvara* or *Tārā*, and the baby is instructed regarding the (primary) alphabets. To begin with, the baby gets a *darśana* of the deity. Formerly, the *grantha* script of the *Bhoṭī-bhāṣā* was prevalent. The script is an ancient form of *Devanāgarī* script. Nowadays, people in that region are gradually forgetting it. Anyway, the baby is initiated into 5 letters: *a*

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followed by *ka, kha, ga* and *gha*.

Thereafter, the learned speaker touched upon the funeral rites, according to the local traditions of the Central Tibet. The human body is assigned to the flames. But if the death was caused by certain specific diseases, the body is buried called '*bhūmi-arpaṇa*' since it is believed that the (evil) gas is produced by cremation would harm the locality (by vitiating the atmosphere). Thus, such bodies are sunk in water (*jala-arpaṇa*).

There are certain diseases whose victims can neither be buried nor sunk in the rivers (for fear of contamination). Such a body is handed over to a particular class of men who offer it to the birds. This is known as *vāyu-arpaṇa*. Thus the dead body is offered to one of the four elements.

In Tantric Buddhism, there are different types of *havanas* (fire oblations) and different groups of *mantras* (religious formulas to invoke a deity). Those are based of *Mahāyāna* yet the earlier rituals no more survive.

The death rituals take seven weeks, punctuated with *pujas* (religious services). Each week has its special and independent *pūjā*.

The speaker also expressed his concern on the prevailing situation and observed that it is not the fault of the cultural heritage that it is losing ground but we are the ones to be blamed since we fail to preserve them. The *Saṁskāras* are relevant (*prāsaṅgika*). He feared that the way things are going, we would have to go abroad to acquaint ourselves with our own traditional knowledge. He queried-where we shall stand in such a situation?

The Fourth (Final) Session [10.4.1998 (Afternoon)]

Prof. R.C. Sharma, Director, Bharat kala Bhavan, B.H.U., spoke on *Antyeṣṭi* or the funeral rites. While in Calcutta, he was working on his publication of *Bharhut stūpa*. It dawned upon him that the *stūpa* was not a symbol of death but of life of *jivana*. The expression '*jīvana śeṣa*' does not stand for 'end of life' but the residual years of life.

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The learned speaker observed that while other *Saṁskāras* were optional, the funeral rites were a social necessity since they were connected with the disposal of the dead body and avoiding of the resultant pollution. Then there was a fear-psychosis of *bhūtas-pretas* (evil spirits connected with the dead) haunting the house.

Tracing historical evolution of funeral rites, Prof. Sharma added that in the nomadic state of mankind and before the invention of fire (i.e. controlled fire), man used to leave the dead at the very spot of death and continued his march. Even some of the fire-worshippers like the zorostrians, despite their fire worship, left the dead body in the wild to be devoured by the predatory birds and animals. Even in the old German society, the dying person was given a sort of neglect so that he lost the wish to live. The speaker felt that with this background the early German scholars discussing the Vedic passages, had a distorted view. Formerly in Bengal, a person on death-bed; yet still alive, was taken to the *śmśāna* and the body was half sub-merged in the wateredging, the *śmaśāna-ghāta.*

There were several cultures which showed different attitudes towards death. In many cultures including Vedic culture, there were attempts to revive the dead. In Spain when a king died, the people would shout three times 'rise up', if that failed, he was declared dead.

There was a tradition of encasing the corpse in a stone chamber or placing it in an earthen vessel and left to decompose. This tradition was known in India as well. Small children's bodies are offered to water (ṣunk in the water). The same tradition is applied to the dead body of a *sanyāsin.* Quoting from Kalidasa the speaker pointed out that the *munis* used to die after taking a holy dip at the Triveni in Prayag i.e. they offered voluntarily their body (vide Raghuvaṁśam, Canto XIII.Sl.58). Similarly the pious (hindus) laid down, voluntarily their lives at the *Tīrthas* (as a means for salvation).

The speaker informed that vide *ṛigveda,* 10th *maṇḍala,* we find reference

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to burial. *Sāyaṇa* reconciled this ritual in his *bhāṣya* as *asthi-sañcaya*. In the opinion of the speaker, (burial) referred to disposal of the body of a child or a *sanyāsin*. Referring to mummification practice in ancient Egypt he remarked that this tradition was given up by the later Egyptians, it was never known in our tradition. In our tradition, the *ātman* migrates, thus there is no use of the dead body. Similarly, we do not have any tradition of donation of limbs (for medical purposes), but nobody knows, it might start as a ritual in future.

Cremation is the most scientific method. Even the evil spirits are driven away with cremation. *Agni* is the messenger of gods. Thus the body is offered to Gods through (the good offices of) *agni*. It was a prevalent practice that the dying person should have sweet talks with the relatives and friends so that he departed undisturbed.

There was a practice of *anustaraṇī* cow who helps crossing the *Vaitaranī* river to be burnt along with the dead body so that the departed soul is saved from being assigned to the hell. But later on this cow was bequeathed to a *Brāhmin*. There was another custom that this cow was driven out of the cremation ground and was let to wander around.

At the time of death, the dying man was laid down on the ground, after performing the *bhūmi-śuddhi* or 'purification of the ground' *Mantras*, or passages from the *Rāmāyaṇa* or the *Gītā* were recited. There was a custom to lay down the (alive) wife next to the dying man on the ground surface. In the Vedic times she was given her ornaments back as *strīdhana* and alongwith a Vedic *mantra* was even given the option to remarry.

The *ṛṣis-munis* could anticipate the time of their death. There was a *mṛtyu-lāṅgūla-stotra* (literally 'Grasping the Death's tail prayer'). It was believed that while reciting the text, if a portion was left out, the length of that left out part determined the anticipated time and date of the death.

The speaker continued to say that *Antyeṣṭi* was a highly mysterious ritual

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but unfortunately now it has deteriorated to the form of a trade. Several steps started even prior to death, others were performed after death. It was certain that one born should definitely die (*jātasya hi dhruvo mṛtyuḥ*). Similarly, there is the concept of rebirth. The core problem was to acquire *sadgati* of the departed one. There was complex psychology of both attachment to the departed person and element of fear (of his turning into a ghost). It was also believed that the dead man might return back due to his attachment to the family or even the family assets. Therefore, in many instances, the toes of both the feet of the corpse are tied together, perhaps to prevent the dead from returning. In certain traditions, sharp-edged instruments like a knife are placed under the pillow of a child so that the departed man, if returned to the child, (out of affection, in the form of a ghost) would desist from coming close to the young one for fear of the blade. Even in the earlier times the departed soul was accosted, *yāhi yāhi* - go away, go away so that it might not return.

The speaker did not choose to give details of the *Antyeṣṭi* rituals, since these were popularly known. He observed that in earlier times the body was not borne on the shoulders but was driven in a bullock-cart drawn by a pair of bulls. There is a symbolic background since *Vṛṣo hi Bhagavān Dharmaḥ* (God *Dharma* is manifested in the form of a bull). This was again to promise *sadgati* to the departed soul.

According to the *Ṛgveda* (vide 10th *maṇḍala*), departed soul was given a farewell address, known as a *mantra* for *sadgati* with a loaded prayer for auspicious future (*maṅgala-kāmanā*). After the funeral, they had a community meal and a session of *aṭṭa-hāsa* (peal of laughter). The *mukha-agni* was performed with the *yajña-fire* by the family of the deceased. This fire was never brought back but a new fire was lit for the family *havanas* (fire oblations). But the beliefs changed with the time and many rituals were added or changed over the centuries.

Answering the queries, the speaker observed that there were two important

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factors: the fear psychosis (of the ghost haunting the family) and *śrāddha* or reverance. The *śrāddha* rites were performed out of *śraddhā.* The fear-psychosis is a wrong notion but it is the near and dear ones who suffer from it.

The speaker agreed that many of these traditions related with funeral emanated from the principle of rebirth. He also confirmed that sometimes corpses were assingned *jala-pravāha.* (Assigned to running water), especially in the cases of small children. Referring to the *Kapāla-kriyā* rite, he said that it was the final rite which marked the end. It is also believed that by cremation every body is purified.

The next speaker Pandit Rama Kant Pandey spoke on the *puṁsavana Saṁskāra.* He observed that in case we do not get the desired effects by performing the *Saṁskāras,* it is not the ritual's fault. Actually the performer is to be blamed, since there must be some snag in the performance itself. The precepts as laid down in the *śāstras* are faultless. We should try to examine the lacunae.

Even the women desire to have male progeny as the menfolk do. The *puṁsavana Saṁskāra* is performed only in the fourth month of pregnancy, since upto the third month the gender of the foetus is not formed.

The ritual starts with the husband performing *Śrāddha* i.e. *nandī-śrāddha.* Then he says to the wife, 'may you beget a son'. At this point Prof. K.N. Mishra enquired whether there was a similar *Saṁskāra* for begetting a daughter. The speaker went on to say that subsequent to the above the husband addresses the pregnant wife, 'Gods like *Mitra* and *Varuṇa*, the two *Aśvinī Kumārs*, *Agni* and *Vāyu* are all males. Thus you may also beget a male baby.' The speaker quoted relevant *mantras* to go with this ritual, while giving details of different steps of the ritual, blessing her that by having a male issue through the *mantras* and rituals the foetus or the 'baby in the womb' should be 're-fined' (*saṁskriyate*) i.e. this *Saṁskāra* 're-fines' both the foetus and the mother. Quoting from the texts, he said that

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having this and the prospect of having a male baby, the pregnant woman is freed from sloth, nausea etc. since she becomes over-joyed. The validity of this ritual is supported by Ayurvedic texts, by *susruta* who highly recommends it.

In the *Puṁsavan Saṁskāra* the husband is recommended to offer to the pregnant wife two small fruits with two *yavas* (barley grains).

In her presidential remarks on the above presentation, Prof. Prem Lata Sharma observed that at least from the Upanishadic age, *Ātman* is depicted neither as male nor female. It takes the gender of the body, that the *ātman* takes. Thus the term *Puruṣa* is not restricted to *Puruṣa* in its common sense (i.e. male gender). The term *Puruṣa* appears in all the *Śāstras* and *Kālas*, in *Ayurveda Sāhitya, Darśana*, etc. (this concept has been discussed in those contexts as well).

The next speaker was Pt. Lakshmi Kant Pandey. He read out his paper. Peripheral issues were taken up to the neglect of the core issue, the *Saṁskāras*. He defined the term '*vi-vāha*' (specially assigned). *Vi* that is *visiṣṭa* and *vāha* that stands for a special mission. The *Saṁskāras* were supposed to be followed according to the Vedic and *Smārta* precepts and within the parameters of *jāti* and *maryādā*. The objective was to 're-fine' (*Saṁs-kriyate*) leading to *mokṣa* (emancipation). He based himself mainly of Hārita's (*Saṁskāra - Dīpaka*). The *Saṁskāras* were of two types: *Brāhma* and *Daiva*. The *Brāhma Saṁskāras* were 16 fold starting from *Garbhādhāna* etc. The *Daiva Saṁskāras* were: *yajña* which are *Soma-yāga-ādi* and thus were called *Saumyas*.

The speaker objected to the prevailing conditions where so much time is wasted during the marriage ceremony on merry-making neglecting the ritualistic details. He pointed out that the bride is still a *kanyā* (maiden) until the rituals: *maṇḍapa-karma, madhu-parka, tājā-homa* are not performed. Subsequent to these, the groom places his hand on the right shoulder of the bride and declares that my vows (pledges) are placed in

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your heart..... etc. and finally wishes that by following these rules of *Prajāpati,* we shall have a son. The speaker stressed this point referring obliquely to the *Puṁsavana Saṁskāra* that here again the preference was to have a son. It is only after completing these rituals that the bride becomes a wife, otherwise she remains a maiden.

A son is called *putra* since he salvages (the father) from the hell called *puṁ*. Thereafter is the ritual called *Sumaṅgalī* (i.e. This bride is *Sumaṅgalī* the assembly please bless her and return back to your homes). At this point the bride changes sides and sits on the left of the groom.

There is another ritual laid down called *Caturthī Karma* to be observed four days later but it is becoming obsolete these days.

Finally, Mahamahopadhyaya Pt. Sitaram ji Shastri was requested to bless the Seminar with his views. He discussed in depth the nature of the term *Saṁskāra* from different points of view. In the *Dharma-śāstra* tradition, *Saṁskāra* is an action (*kriyā*) derived from 'to act' (*karma*) with *sam* (prefix). Thus we derive *Saṁskaraṇam* it is *yaugika*. But the *Nyāya* school lays down that *Saṁskāra* as a *guṇa.* Thus according to the *Dharmaśāstra* tradition, in its active principle (action), it brings a change in a particular state (situation), but in the *Naiyāyika* tradition it is a *guṇa,* it applies itself (to a particular act) e.g. blue or yellow dress. *Naiyāyikas* regard the *atman* as being distinct from *jñāna* but it is a base for ajñāna. Their is a relationship between a word and its meaning. These are *nitya* (unchangeable). If one is taught, 'this is a pot, this a bull' one will know the meaning of the word. If one will be aware of the three *vṛttis* (*śakti, lakṣaṇa, vyañjana*), one will know the meaning of the word. He informed the house that there is a transformation in *rūpa* (form) by *kriyā*. *Saṁskāra* is a *kriyā rūpa.* He made his presentation agreeable by using a number of paraboles.

According to the grammarians, there is an *abandha* (irrevocable connection) between the word and its meaning. An action leads to the same result whether one knows its meaning or not. For example, the fire

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will always scorch one's body whether one gets in touch with it knowingly (i.e. knowing its import) or unknowingly. *Smṛti* (or memory) is also a special type of *jñāna*. In *Pratyabhijñā*, one is reminded of a particular meaning. For example, 'Oh, this is Devadatta whom I saw in Mathura.'

'Now I come to the theme of my lecture,' he declared. Referring to the *Garbhādhāna Saṁskāra*, the learned speaker told the house that one must distinguish between the act of impregnating and the *Saṁskāra* itself. The *Saṁskāra* is a preparation for *Garbhādhāna*. (The woman) is *Mātṛ-bhūmi* (the field) like *mātā* (mother, i.e. would be mother). It needs a *Saṁskāra* the same way as one needs to prepare a field for sowing. The seed remains the same but the result is different if the field is *Saṁskārita* (well-prepared).

Saṁskāras are of two kinds. *Sīmantonnayana* is from *sīmanta* which is *keśa-deśa* (field of hair or scalp). We are actually performing *Saṁskāras* every now and then (in our daily routine) like the morning duties. Even extraction of *mala* (lit. dirt) is a *Saṁskāra*. For example washing a cloth is the *Saṁskāra* of the cloth. Bathing, therefore, is a *Saṁskāra*. The *Bhagavad-gītā* calls it *mala-vimocanam*. Similarly, when we wash our hand and feet and perform the *ācamana*, we are following the concept of *Saṁskāra*. Even for sitting on the *āsana* there is a *Saṁskāra* laid down. Thus, there is a tradition of *Saṁskāra*, at every step of our daily life. For example the speaker said that there are two types of (sacred) baths in the *Gaṅgā*: one is known as a *mūsala snāna*, i.e. throwing oneself in the water like a *mūsala* or pestle (a pounding shaft) which has no *Saṁskāra* while the other is the real *Gaṅgā-snāna* which one preforms after offering a prayer to the mother *Gaṅgā*. The later removes pollution and also brings forth 'fruits' (of life). Thus there are *bāhya-saṁskāras* (*overt Saṁskāras*) while the others are *ābhyantara-saṁskāras* (inner *saṁskārs*). Some are (fortified) with *mantras* (sacred formulae). For example, the *Puṁsavana Saṁskāra* (and other of this group) is an *Ābhyantara Saṁskāra*. The learned speaker gave a paradigm: We cook rice after processing it with *Saṁskāras* like lighting the fuel-wood etc. so that we get the 'fruit' (end-oriented action).

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But if we say Devadatta is sleeping, it is an *akarmaka-kriyā* since the action is consumed in the result. Thus the *bāhya* (overt) *Saṁskāras* are *samantraka.* There are divine words (*īśvaraṇam-vācaḥ*), if a person loses faith in these, it is he who suffers. If you do not get the desired result after performing a ritual, take it that there is some fault in the performance of the ritual.

Patañjali in his *Mahābhāṣya* explains: if one heats water without offering proper *mantras,* even then it will warm up but you will prosper if you do it with the (prescribed) *mantras.*

In our traditions, it is interdicted to argue, thus whatever the *Śāstras* (sacred texts) say is final. But if you wish to cast doubts, you are free to do it (nobody cares). For example if a child is instructed to write the letter '*ka*', and he questions the form of the alphabet, there is no remedy. We have the tradition of not sleeping with our heads in the north direction. Now modern science has reaffirmed this on the basis of magnetic pulls of the North pole. There is a rationale in our traditions.

The learned speaker referred to the lack of understanding between the *Guru* and the *Yajamāna,* which had been a fine relationship over the generations. Now the proefficient *Pañḍita jī* feels that the *Yajamāna* has changed (shows no seriousness in his approach to the rituals) *Pañḍita jī* is helpless, or sometimes he feels that any way he is going to get the *dakṣiṇā* so he performs perfunctorily. He gave, at this point, an interesting story of a knowledgeable *Pañḍita* visiting a village where the local *Pañḍita* was ignorant. The visiting *Pañḍita* objected at a point and said that it (that particular passage) should only be in the 4th case (*Sampradna kāraka*). The local *Pañḍita* had no other recourse but to laugh at this by saying, 'Look folks, your parent died on the seventh day (of the lunar calendar, which I am using at present), while this intruder calls it 4th (the fourth day) !' The villagers, naturally, gave a cold shoulder to the visiting *Pañḍita.*

The learned speaker was anguished as he remarked that there is a lack of

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availability of the texts. Even the great grammarian Bhattoji Dikshit's *Śabdakoṣa* is known through its fragments. The older generations were committed to religion. They gave charity, built *dharmaśālās*, excavated wells etc. such activities are getting fewer and fewer now-a-days.

Referring back to the *Saṁskāras,* the learned speaker added that these are like manicuring a garden, or turning a rough stone on a lathe. This process is similarly called *Saṁskāra* (i.e. parallel to the 16*Saṁskāras* in life). There is again a distinction in transformation of a form. Initially the *Saṁskāras* impregnate one with *tejas* (*teja-ādhāna*), but the other type of *Saṁskāra* changes the form, for example milk is turned into yoghurt. According to the *śāstras* (sacred texts) the *Saṁskāras* energise (the recipient) by *teja-ādhāna. Puṇya karma* (sacred noble deed) generates happiness in our lives, while a *pāpa-karma* (action leading to evil result) leads to sorrow. For example, *Sītā* remarked to *Rāvaṇa* that his affluence was due to good deeds (*puṇya-karmans*), now the period of *pāpa-karmans* was coming (leading to his destruction). Any deed in contravention of the *śāstras* (shastric injunctions) is a *pāpa-karman.* The parents perform *puṁsavana-saṁskāra* to word off the *doṣas* (evil spots) of the future baby.

In the end the learned speaker spoke on the achievements of the *Jñāna-Pravāha,* and Smt. Bimla Poddar, the spirit behind it. He jokingly said that the city of Calcutta is known among the Sanskrit Pandits as *Kalī-Krānta,* or attacked by the *Kali-yuga* since the life there, like many metropolitan cities, is mundane in its life style. One single person dedicated to this great cause in her thought, speech and action (*manasā-vācā-karmaṇā*) deserves all our thanks. She has such heavy financial commitments for this noble cause in the city of Lord Vishwanatha. *Jñāna* is the *summum bonum* of our life. Only *śabda* (word or sound) is *brahman* but *artha* (the meaning) is also *brahman.* As the *vaiyākaraṇas* (grammarians) say, it is *śabda* which emanates from *Virāṭa* (Cosmic Man), that (*śadba*) is *Jñāna.* Pt. Sitaram ji Shastri blessed *Jñāna-Pravāha* by saying: May it have a continuous flow of pure '*vimala jñāna*'. The pun is on *Jñāna-Pravāha* (flow) and *Vimala* (Smt

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Bimala Poddar).

The [Valedictory] Session

In the end, Prof. Prem Lata Sharma, the Chairperson of the Seminar was requested to make concluding remarks. In her valedictory speech she recapitulated important issues raised during the sessions: what is the relationship between *Saṁskāras* and the (*Sanātana*) concept of *Āśrama 's*, what is the import of the *Saṁskāras*, what are the reasons for the *Saṁskāras* alienation from present day life? What are the pure forms of the *Saṁskāras*? In the present contexts, we sometimes come across '*apa-vyākhyā*' (wrong explanations) of the *Saṁskāras* thus there is a need for their (right) re-interpretations. The learned speaker agreed with Prof. Chandra Kala Padia on her views of the re-interpretation of our traditions in the process of construction.

A number of issues were brought up in the Seminar : it is always an achievement of such seminars that questions are raised. For example, the question of the relevance of *Saṁskāras* in the present society was raised. This is vital to us, or, whether these *Saṁskāras* apply to all the four *varṇas* of our society. Obviously, certain *Saṁskāras* are related to the *brahmacarya* and *gṛhastha āśramas*, yet others are applicable to the *vānaprastha* and *sannyāsa āśramas* which are not quite specific.

There was a brief reference to '*kumāra*' it would have been more fruitful if the discussion on this topic was more detailed and the questions resolved, then and there. Nevertheless, the participants and the audience could return with some of these queries in their minds. This is an achievement in itself of a Seminar.

There is a case for rationalizing some of the traditional forms or rituals. At present it appears that they have collected a lot of dust over the surface.

In the *Sāhitya Śāstra*, the term *Saṁskāra* is used in a slightly different sense

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yet that is also relevant to this Seminar. The equivalent term in the *Sāhitya Śāstra* is *vāsanā*, which is acquired over one's experience of the present life and past birth. Whatever the *anubhūti* (impression), it is related to our sensibilities. Thus one can 'refine' (*Saṁskārita*) both our mind (sensibilities) and physical body through *Saṁskāras*. She pointed out that due to the changed prefixes (*pratyaya*), there is scope for change in the subtle meanings between *Saṁskāras* (as rituals) and *Samskṛti*.We may 'refine' ourselves through *Saṁskāra* i.e. our *citta* and *manas*. It is *Saṁskāra* (process) i.e. *vāsanā* (impression) or *anubhūti* with which the *citta* is *bhāvita* (permeated) since *citta* is a collection of all *Saṁskāras*. These days we are in the midst of a crisis of character.

She said that Prof. Chandra Kala Padia raised an important issue, viz. our going back to our original texts. Even those who have no access to the original (classical) languages like Sanskrit, Pali, Prakrita, etc. should get authentic translations as is the case in the West where the Greek and Latin texts are translated in modern European languages, authentically. She referred to a Seminar organised by Dr. Kanti Lala Shah of Dharwad on *Nāṭya-Śāstra* (restricted to a few chapters). Musicology is a recent discipline in India but much progress has been made during the last decades. Even the second and third generation scholars are seriously involved in its study and research, many of them are products of the Musicology Deptt. of Banaras Hindu University. Such studies revealed the fine nuances between the terms *ālāpa, ālapti, ālāpana* although they are derived from a single root. These show that different meanings stem from one root. Understanding of foundation texts broadens our understanding.

Prof. Prem Lata Sharma concluded her presidential speech again with a reference to the present seminar. She said that this was a hurriedly assembled Seminar but anyway it was *svalpārambha*-- referring to the adage that a small beginning leads to an auspicious end, yet it was nice because now we all can reconsider the issues, especially those raised in the form of queries. There is always room for rethinking. Perhaps after six

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months we could assemble again with some deeper issues. The lectures and the points raised during the question-answer session will be documented and sent to the respective scholars for giving final touches and in the final shape these proceedings will be worthy of publication.

The Managing Trustee of *Jñāna-Pravāha*, Smt. Bimla Poddar was requested to speak. She, in her familiar modesty, offered her sincere *praṇāmas* to all those present, while thanking the guests and asked for their *āśīrvāda*.

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भारत में ब्रिटिश साम्राज्य - पूर्व शिक्षा व्यवस्था

प्रो. धर्मपाल

ॐ स्वति पन्थामनुचरेम सूर्यचन्द्रमसाविव।
पुनर्ददता धृता जानता संगमेमहि ।।

आज हम यहाँ इस बात पर विचार करने के लिए सम्मिलित हुए हैं कि भारतवर्ष में ब्रिटिश राज्य से पहले शिक्षा प्रणाली कैसी थी। क्या उस प्रकार की शिक्षा-प्रणाली की आज कोई प्रासंगिकता है? दो बातें हैं, एक ही विषय के दो पहलू हैं। बहुत प्राचीन काल में, (मैंने एक वैदिक ऋचा का गायन प्रारम्भ में किया) इस ज्ञान को देने के लिए गुरु और शिष्य केवल दो ही होते थे। एक और एक, इन दो का ही रिश्ता था। यह जो संख्या बढ़ी, यह कहीं आगे चलकर बहुत बाद में बढ़ी। गुरु प्रारम्भ में ठोक-बजा कर शिष्य को लेते थे- क्या यह शिष्य इस योग्य है कि मैं इसको शिक्षा का दान दे सकूँ, वेद का ज्ञान दे सकूँ, मनुस्मृति आदि अन्य स्मृति ग्रन्थों, उपनिषदों, ब्राह्मण-आरण्यक ग्रन्थों का ज्ञान दे सकूँ। बहुत पहले कण्व के आश्रम के बारे में हम जानते हैं, वहाँ बहुत बड़ी संख्या शिष्यों और शिष्याओं की नहीं थी। सान्दीपनि के आश्रम में भी बहुत ज्यादा शिष्य नहीं थे। हम तो केवल तीन ही नामों को अभी तक जानते हैं- कृष्ण तथा बलराम और सुदामा। हो सकता है कुछ और ब्रह्मचारी भी रहे होंगे। द्रोणाचार्य को भीष्मपितामह ने आमन्त्रित किया था कि वह राजकुमारों को शिक्षा दें। इसी परम्परा में पञ्चतन्त्र में चार बालकों का ज़िक्र आता है जिनको गुरु बाहर ले जाकर पढ़ाना चाहते हैं। एक चुटकुला भी प्रसिद्ध है - जब गुरु ने कहा, 'बेटे ये अमरूद तोड़ लो', बच्चों ने अमरूद तोड़ लिए। गुरु बोले 'बेटा, देखो, एक, दो, तीन, चार, ये चार अमरूद हैं।' एक दूसरा ब्रह्मचारी कहता है, 'देखो, यह गुरु तुम्हें पढ़ाना चाहता है, इसकी बात बिल्कुल मत सुनना।' ऐसी भी स्थिति कभी-कभी रही है। वह स्थिति केवल पहले की ही नहीं है, आज भी ऐसी ही स्थिति है। आज की कक्षा में असली छात्रों की संख्या निरन्तर घट रही है। उसका कारण यही है कि छात्रों के चित्त में है कि ये अध्यापक जो हमको पढ़ाना चाहते हैं, वह हमें नहीं पढ़ाना है। समाज जो पढ़ाना चाह रहा है, वह हमें पढ़ना है, यह परेशानी आज भी आ रही है।

पुरातन काल में जो गुरु और शिष्य की परम्परा थी, वह बहुत लम्बे समय तक चलती रही। वाराणसी नगर तो इस बात के लिए प्रसिद्ध था, आज भी है, पूरे देश के ही नहीं विदेश के लोग

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भी कहा करते थे कि हमें काशी जा करके पढ़ना है। अगर ज्ञान का कोई भण्डार हो सकता था, भारतीय धर्म-ग्रन्थों और शास्त्रों का कोई भण्डार हो सकता था, तो वह यहाँ के गुरुओं के पास होता था। इस तरह की परम्परा, इस तरह का इतिहास आज भी मौजूद है कि दारा-शिकोह को उपनिषद् और संस्कृत पढ़ाने वाले विद्वान् काशी में थे। उन्होंने उनको पढ़ाया था। ऐसी परम्पराएँ यहाँ अभी भी हैं। चाहे उन पढ़ाने वालों का कुछ समय के लिए बहिष्कार ही क्यों न हुआ हो कि आप तो म्लेच्छों को पढ़ा रहे हैं , विधर्मियों को पढ़ा रहे हैं। परन्तु आज तो विश्वविद्यालय का तन्त्र आ गया है जहाँ सभी को पढ़ाया जाता है और कोई भी जाति या धर्म इन दोनों बातों का ध्यान नहीं रखा जाता, सभी लोगों को पढ़ाने की परम्परा है। ऐसी परम्परा बहुत पहले से प्रारम्भ हो चुकी थी। आरुणि, उपमन्यु आदि शिष्यों के नाम भी ऐसे शिष्यों के नाम हैं जब गुरु कहते थे कि मैं तो केवल ब्राह्मण बालकों को ही पढ़ाऊँगा । उन्हीं गुरु के बारे में प्रसिद्ध है कि एक बार वे अपने शिष्य की जंघा पर सिर रखकर के थोड़ी देर के लिए नींद में आ गये थे। शिष्य को साँप ने काटा खून निकला, गीला हुआ, गुरु ने देखा खून कहाँ से आया, शिष्य को पूछा, 'बेटा, यह खून कैसा ? तुमने यह पीड़ा कैसे सहन की और वह जान जाते हैं कि यह ब्राह्मण नहीं हो सकता यह तो कोई क्षत्रिय ही होगा जो उस पीड़ा को सहन कर सकता है। उनको क्रोध भी आता है। ऐसी शिक्षा की परम्परा थी, परन्तु एक बात जानने की है, सोचने-समझने की है, उस समय जो शिक्षा एक गुरु से शिष्य को आती थी, वह उस उद्देश्य से आती थी कि शिष्य अपने गुरु का नाम ऊँचा करे और कहा जाता था, 'मैं तो रामानन्द गुरु का शिष्य हूँ' या 'मैं तो अलग, स्वतन्त्र अनन्त गुरु का शिष्य हूँ।' इस तरह की परम्परा आती थी। जो योग्यतम हो उसको शिष्य बनाया जाता था। पाणिनि आदि की अष्टाध्यायी जैसे ग्रन्थों का, इन व्याकरण-ग्रन्थों का अध्ययन कराया जाता था जो धीरे धीरे चल कर सिद्धान्त कौमुदी जैसे सामान्य ग्रन्थों में परिवर्तित हो गया। आज मैं गुरुकुल का आचार्य हूँ, मैं वहाँ देखता हूँ साहित्य का अध्ययन करने वाले छात्र तो हैं, परन्तु व्याकरण पढ़ने वाले छात्र आज वहाँ भी नहीं हैं। एक तरह की वह जो परम्परा थी ज्ञान की, एक परम्परा थी व्याकरण के अध्ययन की वह परम्परा धीरे-धीरे समाप्त होती जा रही है। इस परम्परा को समाप्त करने के मूल कारण क्या हैं, इस बात की ओर हम ध्यान देंगे।

प्रारम्भ में रामायण के काल में, महाभारत के काल में और उससे आगे आ कर के भी भारतवर्ष के उस इतिहास के युग में जब भारत आज़ाद था, भले ही वह छोटे-छोटे रजवाड़ों में बँटा हुआ था, उस समय शिक्षा की व्यवस्था और मुग़ल-काल में जो शिक्षा की व्यवस्था हुई, उसके कारण क्या थे और आज की जो आधुनिक शिक्षा है, जो ब्रिटिश शासन की मूलतः देन है, वह क्या है और हमें आज कैसा करना चाहिए, इन बातों को हम धीरे-धीरे आज इस क्रम में

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देखेंगे। मैंने कुछ संकेत (points) लिखे हुए हैं, मैं इनको धीरे-धीरे पढ़ूँगा भी। एक ग्रन्थ है 'Education in Muslim India' S.N. Zafar का। एक अलग ग्रन्थ है 'Promotion of Learning in India During the Mohammedan Rule' N.N. Law का। एक तीसरी पुस्तक है 'Education and Learning under the Great Mughals' B.K. Sahay की। 'Education in Medieval India' है Krishna Lal Ray की। ये चार ग्रन्थ हैं जिन्होंने उस समय के युग का दिग्दर्शन कराया है कि ब्रिटिश rule से पहले भारत में जब तुलसीदास का युग था उस समय किस तरह की शिक्षा थी। कुछ ज़िक्र आते हैं इतिहास के ग्रन्थों में क्योंकि शिक्षा की बात स्पष्ट तो किसी भी ग्रन्थ में शिक्षा-दर्शन से सम्बन्धित नहीं मिलती, परन्तु जो इतिहास के ग्रन्थ हैं, उनके माध्यम से ही हमें पता लगता है कि उस समय की शिक्षा किस प्रकार की थी। तवाकत-ए-नसीरी, The historical book refers to Muhammad bin Bakhtiyar Khilji 's 'conquest of Bihar' बिहार में मुहम्मद बिन बख्तियार खिलजी की जो विजय हुई थी, उसके बारे में है, परन्तु इसमें यह भी बताया गया है कि उस समय की जो Buddhist monastery थी, बहुत ही समृद्ध पुस्तकालय वहाँ पर थे और उस Buddhist monastery के समृद्ध पुस्तकालय के साथ-साथ वहाँ एक महाविद्यालय भी उससे सम्बन्धित था। उसका किस प्रकार उन्होंने विनाश किया, यह इस ऐतिहासिक ग्रन्थ में मिलता है। इससे तात्पर्य यह हुआ कि बौद्ध-कालीन जो एक बहुत विशाल पुस्तकालय और एक बहुत बड़ा महाविद्यालय था, जहाँ पर शिक्षा व्यवस्था चल रही थी, उसको इन सज्जन खिलजी के युग में समाप्त कर दिया गया और जब इसको समाप्त किया गया, निश्चय ही दूसरी तरह की शिक्षा-व्यवस्था भी प्रारम्भ की गई होगी। मैंने कुछ समय पहले एक लेख पढ़ा था कि इन Buddhist विहारों में किस प्रकार की शिक्षा-व्यवस्था थी। वहाँ पर बड़े-बड़े platform बनाये जाते थे। प्रात:काल अध्यापक पाठ याद कराते थे, दोपहर बाद उस Platform पर एक, दो, तीन, चार Buddhist monks बैठते थे और जो पाठ प्रात:काल में याद किया था, उसको दोहराते थे। जैसा आपने देखा होगा हिन्दू लोगों की पद्धति पालथी लगा कर बैठने की है, मुसलमानों की पद्धति घुटनों के बल बैठ कर झुकने की और एक तरह आगे-पीछे हो कर पढ़ने की है, उसी तरह Buddhist लोगों की पद्धति थोड़ा झुक करके हाथ बजा कर के पढ़ने की है । ऐसी पद्धति उस समय क़ायम थी। एक बात का और वहाँ पर ज़िक्र आता है कि जो छात्र वहाँ प्रवेश के लिए आते थे, वे संख्या में कम नहीं होते थे। वे तीन सौ चार सौ की संख्या में आया करते थे और मुश्किल से एक प्रतिशत वहाँ पर दाखिल हो पाते थे। ऐसी परम्परा इस बात का स्मरण दिलाती है जो हमारे गुरुकुलों में थी कि गुरु अपने शिष्य की परीक्षा ले करके ही उसको प्रवेश देते थे। अन्य ग्रन्थ का ज़िक्र आता है -The Nuh-Siphr of Amir Khusru इसमें जो education और

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learningब्राह्मणों की है, उसके बारे में बताया गया है। ब्राह्मण लोग केवल ब्राह्मण बालकों को अध्ययन कराते थे।

एक और ग्रन्थ है Firishtaका, जिसमें ज़िक्र किया गया है कि महमूद गवन ने जिस प्रकार संरक्षण दिया था शिक्षा को, बहमनी राज्य में as well as to the rich collection of books in the library at Bidar.बीदर दक्षिण भारत में कर्णाटक में है जो आज भी बहुत प्रसिद्ध स्थान है। वहाँ पर एक बहुत बड़ा गुरुद्वारा है, मुसलमानों का एक बहुत बड़ा engineering college चल रहा है और इसके लिए एक समृद्ध पुस्तकों का संग्रहालय था, जैसे मैं इस पुस्तकालय में देख रहा हूँ, विभिन्न विषयों से सम्बन्धित पुस्तकें यहाँ रखी गई हैं, ऐसा ही एक पुस्तकालय बीदर में था। बीदर मैंने स्वयं भी देखा है, जो पुराने समय की पाठशाला से बदल करके आज engineering college बन गया है।

एक बहुत प्रसिद्ध पुस्तक है 'बाबरनामा'। इसका नाम आप सब लोगों ने सुना होगा। इसमें गाज़ी खाँ के पुस्तकालय का ज़िक्र आया है। उसमें उद्धृत है कि सुल्ताना खलीफा बेगम और नूरजहाँ की कविताएँ इस पुस्तकालय में उपलब्ध थीं और इस पुस्तकालय की कुछ पुस्तकें आज भी हमें मिलती हैं। कुछ उस समय की पत्र-पत्रिकाएँ हैं जिनके नाम इस प्रकार हैं - Tabaqat-e-Ahbani और इसमें Muntahat-e-Tawarikh of Badayuni, Tarif-e-Firishta, Khilasat-ul-Tawarikh of sujan Rai, Tabaluq-e-Nasiri, Akbar-Nama, Tarikh-e-Daudi, Tarikh-e-Sher Shahi of Abbas Sherwani, Tarikh-e-Firuzoshai of Amir Khusru, Padshahnama of Abdul Hamid Lahauri, Alamgiranama. इस तरह के ग्रन्थ इस बात का ज़िक्र करते हैं कि उस पूरे काल में किस तरह की शिक्षा व्यवस्था थी। कुछ इस तरह के ग्रन्थ हैं जिसमें एक से ज्यादा राजा क्या संरक्षण दिया करते थे, उसका ज़िक्र है और जो तीसरी तरह के ग्रन्थ हैं उनमें यह ज़िक्र है कि Firuz-e-Shahi अमीर खुसरो के समय, Padshahnama और Alamgirnama,इन के समय एक-एक बादशाह ने कितनी संस्थाएँ, कितनी पाठशालाएँ उस समय खुलवायी थीं। एक और ग्रन्थ है Tarikh-e-Gujarat जिसमें बताया गया है कि गुजरात में किस तरह की शिक्षा व्यवस्था उस समय चलती थी।

Ain-e-Akbari of Abul Fazal. अबुल फजल का नाम आप सबने सुना होगा, हिन्दी और उर्दू के कवि हैं। इसमें बताया गया है कि हिन्दू और मुस्लिम दोनों की शिक्षा-पद्धतियाँ Primary, secondary और higher secondary क्या थीं। और कुछ ग्रन्थ हिन्दुओं के भी हैं जैसे कवि कंकण का एक ग्रन्थ आता है 'चण्डी-मङ्गल'। 'मैमन सिंह'एक ballad का नाम

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है। 'Chaitanya-Bhagawata' of Brindavan Das, Chand Bardai's Prthviraja-Raso, Malik Muhammad Jayasi's 'Padmavata', Manjhan's 'Madhumalati, Surdas, Tulsidas, Abdur-rahim, Bihari, Bhushan इनके ग्रन्थों में कहीं न कहीं गुरु और शिष्य परम्परा के ज़िक्र अवश्य आते हैं। सरल दास एक उड़िया भाषा के लेखक हैं। उन्होंने ग्रन्थ लिखा था 'महाभारत' उसमें पाठशाला का उल्लेख आया है। उस पाठशाला का विवरण ठीक वैसा ही है जैसे कि हमारे कश्मीर में शैव-दर्शन को पढ़ाने के लिए महाराजाओं के संरक्षण में खोली गईं पाठशालाओं का था। उनमें जिस प्रकार पढ़ाया जाता था, ठीक उसी तरह का वर्णन है। एक 'रुद्र-सुधानिधि' ग्रन्थ प्राप्त होता है, उसमें उच्च शिक्षा का ज़िक्र है। 'विक्रम-चरित-रास', यह गुजराती का ग्रन्थ है। है तो इतिहास का ग्रन्थ परन्तु Primary शिक्षा का ज़िक्र इसमें आया है। एक 'गुरु खालसा पंथ' गुरुमुखी में लिखी हुई किताब है इसमें शिक्षा की जो सिख पद्धति है, उसका वर्णन है। सिखों की जो पद्धति है, वह गुरु-शिष्य-परम्परा से बिल्कुल भी भिन्न नहीं है। जैसे हमारे यहाँ एक गुरु और एक शिष्य की परम्परा थी और शिष्य बारह वर्ष तक अध्ययन करता था, ठीक उसी तरह है। मध्यकालीन भारत में कोई नियमित सरकारी विभाग नहीं था जो शिक्षा व्यवस्था को देखता हो। आज तो basic education के department हैं, higher education के हैं, primary education के हैं, technical education के हैं और अनेक अलग-अलग शिक्षा विभाग को देखने के लिए हमारी सरकार में अलग-अलग मन्त्री हैं। परन्तु उस समय ऐसा कुछ नहीं था। राजा सीधे इन कामों को देखता था। राजा जिससे प्रसन्न हो जाता, उसको धन देता। राजा जिससे प्रसन्न नहीं होता, उसको धन नहीं देता था, और उसकी शिक्षा-संस्था गरीबी में चलती रहती थी।

एक ज़िक्र आया है कि एक अध्यापक राजा के पास गये, बोले कि मैं एक पाठशाला खोलना चाहता हूँ। उन्होंने दो चार संस्कृत के श्लोक बोले, वैदिक मन्त्र बोले, स्मृतियों से कुछ वाक्य बोले और कहा, देखिए, मेरा उद्देश्य होगा कि देश के लिए, राष्ट्र के लिए समर्पित नागरिक तैयार करूँ, आपकी सेना में भरती होने के लिए सिपाही तैयार करूँ, आप का जो कोष है, उसके लिए ऐसे क्लर्क तैयार करूँ, ऐसे कर्मचारी तैयार करूँ जो ईमानदार हों। उन्होंने कहा, ठीक है, मुझे आप का काम पसन्द आया और एक हजार सोने की मुहरें दे दीं। वह चला गया, उसने एक विद्यालय वहाँ पर खोल दिया। दो, तीन, चार, पाँच साल बाद, वहाँ के जो कर्मचारी अध्ययन करके निकले, उनको नौकरियाँ मिलीं, वे वास्तव में ईमानदार थे। राजा के कानों तक शोहरत पहुँची, राजा ने कहा, मुझको उस विद्यालय को देखना चाहिए। उन्होंने वहाँ के अध्यापक को लिखा कि मैं विद्यालय को देखना चाहता हूँ। अध्यापक ने उनको पत्र के उत्तर में लिखा, राजा, आप मेरे विद्यालय में न आयें। दूर से आप को खुशबू मिल रही है, आप इससे ही सन्तुष्ट रहें।

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क्योंकि यदि आप यहाँ आयेंगे तो मेरे जो बालक यहाँ हैं जिनको मैं आदर्श का पाठ पढ़ा रहा हूँ, उस दिन क्योंकि आप आयेंगे, और क्योंकि आप ने मेरी आर्थिक सहायता की थी, मैं आपके सामने झुकूँगा, आप का सम्मान करूँगा- मेरे ये बालक सोचेंगे कि मेरे अध्यापक से भी बड़ा आदर्श कोई राजा हो सकता है। और आप के इतिहास को तो रोज ये पढ़ते हैं । आप न जाने कितनों को कोड़े लगवाते हैं , न जाने कितनों को फाँसी देते हैं, न जाने कितने चोरों को पकड़ते हैं, ज़ब आपको ये देखेंगे तो इनके मन में कहीं ऐसा न हो कि कोई अन्य भावना आ जाय। आप की तो अपनी आदत है, जो सामान आप खरीदते हैं, शायद उसमें से कुछ बचा कर के अपने व्यक्तिगत कोष में डालते हैं। ' इतनी दो टूक बात कोई साधारण अध्यापक नहीं कह सकता था, कोई चरित्रवान् अध्यापक ही कह सकता था। राजा झुक गया, राजा ने लिखा 'ठीक है, मैं आपके विद्यालय में नहीं आ रहा हूँ। आप ऐसा ही काम करते रहें।' उस समय ऐसे राजा का मान होता था, ऐसे अध्यापक का सम्मान होता था। शायद आज परिस्थितियाँ बदल गई हैं। आज के अध्यापक और आज हम लोग तो थोड़े-थोड़े लाभों के लिए न जाने कहाँ-कहाँ जाने लगे हैं। ठीक है, राजाश्रय चाहिए, राजाश्रय उस अध्यापक को भी अपेक्षित था, परन्तु अपने उद्देश्यों के अनुरूप ही।

पहली बार यदि कोई विभाग शिक्षा का खोला था तो राजा बाबर ने खोला था। राजा बाबर ने भी शिक्षा का कोई सीधा department नहीं खोला। उन्होंने PWD खोला 'शुहरत-ए-आम' इसको नाम दिया गया है, इसको school, college प्रारम्भ करने का काम सौंप दिया। इन्होंने मखतब शुरू किया, मदरसे शुरू किये और खानगाह शुरू किए। खानगाह में सन्त लोग अपने केन्द्र में कुछ लोगों को बुला कर शिक्षा देते थे। खानगाह बिल्कुल ऐसा ही है, जैसा यह 'ज्ञान-प्रवाह ' है। इसमें आवश्यक नहीं था कि कोई दो साल पढ़े, चार साल पढ़े, या बारह साल पढ़े। खानगाह का तात्पर्य यह होता था कि वहाँ पर एक सन्त रहते थे उस सन्त के पास कोई भी व्यक्ति अपनी समस्या को लेकर आ सकता था अपनी समस्या उनके सामने प्रस्तुत कर सकता था। उस समस्या को वे सन्त सुलझा देते थे। इसको खानगाह कहा गया। यह 'ज्ञान-प्रवाह' ठीक उसी का रूप हो सकता है कि यहाँ पर बैठे हुए व्यक्ति के पास कोई व्यक्ति अपनी निजी समस्याओं को ले कर आये और उन समस्याओं को सुलझा दिया जाय। मखतब और मदरसे में नियमित शिक्षा थी। मखतब primary education के लिए था, मदरसा secondary education के लिए था। और यह नहीं कि वहाँ पर केवल उर्दू की शिक्षा थी। ऐसी भी संस्थाओं का ज़िक्र आता है कि मुसलमानों के द्वारा प्रारम्भ की गई एक ही शिक्षण-संस्था में वैदिक hymns बोले जाते थे, Buddhist scriptures बोले जाते थे, कुरान की आयतें बोली जाती थीं और Prophet

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के हदीस बोले जाते थे। उस समय Persian court की language बन गई और जब court की language persian बनी उसमें हिन्दी के शब्दों का मिश्रण हुआ और Arabic, Persian और Hindi तीनों शब्दों को मिला कर जो भाषा बनी, वह दिल्ली के आस-पास की भाषा थी और वह थी उर्दू।

मुहम्मद गोरी 1151-52 में भारत आया था। He was the first Muslim King to promote education in India. At Ajmer he established some schools to spread Islamic culture.

मैंने बताया पहले जो संस्थाएँ थीं, भले ही वे मुसलमानों द्वारा प्रारम्भ की गई हों, उन संस्थाओं में वैदिक, Buddhistic ज्ञान था, और पढ़ाया जाता था, परन्तु मुहम्मद गोरी के आने के बाद तो केवल शुद्ध मुस्लिम और Persian culture को बढ़ाने के लिए प्रारम्भ हो गया। कुतुबुद्दीन ऐबक नाम आपने सुना होगा 1206-10 में आया, दिल्ली में मदरसे खुलवाये। उसका बेटा, शिष्य, उत्तराधिकारी था इल्तुतमिश, जिसने कुतुब-मीनार बनवाई थी। उसने दिल्ली और बदायूँ में मदरसे खोले। रजिया सुल्ताना ने 1236-40 में सुअज्जी college प्रारम्भ किया। नसीरुद्दीन महमूद ने जालन्धर में college खोला। जालन्धर के लिए बड़ा प्रसिद्ध है कि वहाँ आगे चल कर के इसाइयों ने भी संस्थाएँ खोलीं। जालन्धर में आर्य समाज की महिला संस्था सबसे पहले खुली। नसीरुद्दीन के मुख्य मन्त्री थे बलबन। उन्होंने नसीरिया college खोला। उसके बाद गियासुद्दीन बलबन हुए, इनकी जो संस्थाएँ थीं वे-Theology, Mathematics, Astronomy, Physics इत्यादि से सम्बन्धित थीं। जो ज्ञान केवल पहले धर्म-ग्रन्थों तक सीमित था यानि Theology तक सीमित था, वह आगे बढ़ चला।

Mathematics, Astronomy, Physics, इन विषयों का भी ज्ञान इसमें सम्मिलित हो गया। परन्तु जैसा वेद का ज्ञान प्रारम्भ में गुरुकुलों में था शास्त्र-ग्रन्थों में ब्राह्मण-ग्रन्थों में दिया जाता था, वहाँ पर Physics और Mathematics विद्यमान है। वहाँ पर आज का जो सूक्ष्म-जीव-विज्ञान Micro-biology है, वह भी उपलब्ध था। मैं इसको इसलिए जानता हूँ कि मेरे विश्वविद्यालय में जो विज्ञान के अध्यापक हैं, वो वेद और विज्ञान को लेकर के विभिन्न विषयों पर शोध कर रहे हैं।

अलाउद्दीन खिलजी ने हौज खास में एक मदरसा खोला। मुहम्मद तुग़लक ने दिल्ली में एक मदरसा खोला, फिरोज शाह तुग़लक ने एक संस्था खोली। Elliott and Dowson, ये दो साहित्यकार एवं इतिहासकार हैं, इन्होंने इसका ज़िक्र किया है। सैयद बादशाह, बहलोल लोदी,

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सिकन्दर लोदी, सुल्तान अहमद शाह, ये केवल दिल्ली और उत्तर भारत तक सीमित नहीं रहे। इन्होंने अहमदाबाद और गुजरात में भी जा कर संस्थायें खोलीं। सुल्तान सिकन्दर शाह ने कश्मीर में संस्थाएँ प्रारम्भ कीं।

बाबार का ज़िक्र मैं पहले भी कर चुका हूँ। सबसे पहले जो एक established department दिया PWD के माध्यम से वह उन्होंने दिया था। हुमायूँ और शेरशाह के बाद अकबर ने उसे चालू रखा। अकबर का एक स्वप्न था कि मैं एक ऐसी कौम का निर्माण करूँ जिसमें कोई मजहबी बात न आये, सब एक तरह के हो जायें परन्तु उसका स्वप्न पूरा न हो सका क्योंकि उसकी आने वाली पीढ़ी में जहाँगीर और उससे भी आगे औरंगजेब आये, ये बहुत कट्टर-परस्त लोग थे जो उस स्वप्न को पूरा न कर पाये। जहाँगीर, शाहजहाँ, उनकी पुत्री जहाँआरा बेगम. दारा शिकोह, इन्होंने उपनिषदों का स्वयं अनुवाद किया, भगवद् गीता योगवासिष्ठ, रामायण और वेदों का इन्होंने अनुवाद कराया। अनेक संस्कृत पाठशालाओं को इन्होंने संरक्षण दिया। आज भी दिल्ली में दारा शिकोह के नाम का एक बहुत बड़ा पुस्तकालय कश्मीरी गेट के पास है और उस में अनेक चार सौ वर्ष पुराने ग्रन्थ भी उपलब्ध हैं जो भारत सरकार के संरक्षण में हैं।

ऐसी एक जगह है रामपुर। रामपुर की जो library है, है तो वह नवाबों की library पर उसमें वेद, दर्शन और इस प्रकार के अनेक ग्रन्थ उपलब्ध हैं। कुछ ग्रन्थ उर्दू लिपि में भी उपलब्ध हैं। पुराने जमाने में जो हिन्दुओं के धर्म-ग्रन्थ होते थे, वे भी उर्दू लिपि में लिखे जाते थे, (राजा जयसिंह और रामदेव, आलमगीर) औरंगजेब ने Fine arts की शिक्षा जो कहीं भी प्रारम्भ थी, इसको बहुत हतोत्साहित किया क्योंकि वह बहुत कट्टरपन्थी था।

अब आगे मैं ज़िक्र करना चाहता हूँ शिक्षा-भवनों का। मखतब और मदरसा मैंने पहले बताया। मस्जिद और विहार तथा कुछ निजी भवन जैसे हमारे गुरुकुल थे, इसी तरह मुल्ला, मौलवी और मौलाना, ये लोग निजी भवनों में भी शिक्षण-संस्था चला रहे थे। काशी के लोगों के लिए कोई बात ऐसी नहीं है जिसको वे जानते न हों, यहाँ अनेक गुरुओं के सान्निध्य में रह कर छात्रों ने, ब्रह्मचारियों ने, अध्ययन किया है और उनके नाम को रौशन किया है। इनके लिए कोई भी छपी हुई पुस्तकें नहीं होती थीं। प्रात: और सायंकाल कक्षाएँ होती थीं, tution fee नाम की कोई चीज नहीं थी, हाँ ब्रह्मचारी के लिए यह छूट थी कि वह चाहे तो अन्त में गुरु-दक्षिणा दे और यदि कोई धन के लिए पढ़ाता था तो उसको अच्छा नहीं माना जाता था। धन के लिए पढ़ाने की परम्परा तो अंग्रेजों के समय से प्रारम्भ हुई है। उस समय राजा का आश्रय जरूर प्राप्त था परन्तु शिष्यों से धन या शुल्क बिल्कुल नहीं लिया जाता था। पढ़ना चाहने वाले सभी ब्रह्मचारियों के

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लिए शिक्षा खुली थी। दण्ड की व्यवस्थाएँ उस समय भी थीं। cane से, डण्डे से, थप्पड़ मार कर, कान पकड़ कर, इस तरह की दण्ड की व्यवस्था उस जमाने में भी चल रही थी। उच्च शिक्षा के लिए आगरा में, मिर्जा मुफलिस, उज्बेग, इन लोगों ने बहुत अच्छा काम किया। हुमायूँ ने दिल्ली में, यमुना के किनारे एक school बनवाया था। महम नङ्ग नाम की एक नर्स थी, उसने खैरूँ मंजिल और मदरसा-ए-बेगम बनवाया। declination and consummation, grammar and syntax, logic, philosophy, mathematics, rhetoric, jurisprudence, principles of jurisprudence, dialectics, exigencies and traditional subjects- - इन सारे विषयों को ये लेकर के चले। कुछ नये विषय इन्होंने और जोड़ दिये, उनमें literature, obligations, disputations और principles of hadis थे। वास्तव में इन सब के माध्यम से ये अपने Islamic cultureको भी फैलाना चाहते थे। और भारतीय कानून की शिक्षा देना भी उनका उद्देश्य था। higher studies के subjects उस समय, mathematics astronomy, astrology, medicine, philosophy, history and geography इत्यादि थे। ख्वाजा अमीरुद्दीन नूरी, हाफिज मुहम्मद खयूयम, ये बड़े प्रसिद्ध गणितज्ञ-विद्वान उस समय के माने जाते हैं। गुरु और शिष्य के बीच जो रिश्ता था, वह बहुत ही सौहार्द्रपूर्ण, सद्भावपूर्ण होता था। यानि गुरु और शिष्य बिल्कुल पिता और पुत्र की तरह रहा करते थे। उस समय की जो डिग्रियाँ थीं, इस प्रकार थीं Theology में जो आदमी योग्यता हासिल करता था, उसको 'आलिम' कहते थे, जो साहित्य में डिग्री प्राप्त करता था, उसको 'काबिल' कहते थे। और जो कानून, दर्शन, तर्कशास्त्र और दर्शनशास्त्र में डिग्री प्राप्त करता था, उसको 'फ़ाज़िल' कहते थे। आलिम, काबिल, फ़ाज़िल, ये शब्द सुने होंगे। गुरुकुल काँगड़ी में भी न जाने क्यों शायद इसी तरह कि डिग्रियाँ दी गईं और आज भी हैं। जो डिग्री हम वेद, दर्शन और संस्कृत की देते हैं, उस डिग्री का नाम 'वेदालङ्कार' है। 'आलिम' Theology की डिग्री है। जो हम साहित्य की डिग्री दे रहे हैं,उसका नाम 'विद्यालङ्कार' है। और जो 'फ़ाज़िल' की डिग्री थी logic और philosophy की, एक वहाँ पर 'सिद्धान्तालङ्कार' की डिग्री पहले होती थी, आजकल वह नहीं चल रही है।

एक अंग्रेज़ राजदूत थे Sir Thomas Rowe जो जहाँगीर-काल में मुग़ल court में आए थे, उन्होंने भी इस शिक्षा पद्धति का ज़िक्र किया है। इसका अध्ययन भी किया है। वास्तव में राजदूत का काम केवल यह है कि जहाँ कमजोरियाँ हैं अपने देश को बता देना कि आओ, आप यहाँ पर व्यापार कर सकते हो। जहाँ अच्छाइयाँ हैं उनको बता देना कि ये अच्छाइयाँ हम अपने देश में किस तरह ले जा सकते हैं। Sir Thomas Rowe जो मुग़ल-काल में जहाँगीर के court में आये थे, यह समझ लीजिए कि आये तो बड़े मित्र बन कर थे परन्तु धीरे-धीरे हमारे शासक बन बैठे।

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हिन्दू शिक्षा में ब्राह्मण अध्यापक का पहले बोलबाला था। अक्षर पढ़ना, लिखना और अङ्कगणित केवल इतना पढ़ाया जाता था। उपनयन संस्कार पाँच से आठ वर्ष की आयु में सामान्यत: होता था। गुरु नानक का उपनयन संस्कार सात वर्ष की आयु में हुआ। जो पाठशाला बाद में चलने लगी उसमें सामान्यत: अध्यापक कायस्थ होते थे। tuition fee उस समय भी नहीं ली जाती थी, 'इम्ला' लिखा जाता थे। (यह तो बचपन में हमने भी लिखा था।) पहले रेत में उँगली से लिख दिया जाता था। बालक को कहा जाता था इन्हीं शब्दों के ऊपर उँगली से दोहराओ। फिर स्लेट के ऊपर हल्के से chalk से लिखते थे, उसके ऊपर मोटी chalk से लिखवाने की पद्धति थी। और आजकल तो कॉपियाँ छपने लगी हैं जिसमें dotted अक्षर लिखे होते हैं, बच्चे को कहा जाता है, इनको मिलाकर अक्षर बनाओ और चित्र बने होते हैं पक्षियों के, पशुओं के, पेड़ों के। उन चित्रों में रंग भरने की शिक्षा दी जाती है। आज के जो nursery schools हैं, उनमें इस तरह शिक्षा दी जा रही है। इस तरह की व्यवस्था उस समय भी थी इसको 'इम्ला' बोलते थे। फिर 'इम्ला' का अर्थ dictation (सुन कर) लिखना हो गया था। रामायण, महाभारत, पुराण, उपनिषद्, वेद का अध्ययन कराया जाता था। शिक्षा की व्यवस्था प्रात:काल 5 से 10 तक थी और monitor का system था। परन्तु आगे चल कर यह समय बदलता चला गया और धीरे-धीरे अंग्रेज़ी का समय आता चला गया।

1882 में Hunter commission आया। Hunter commission ने ज़िक्र किया कि अध्यापक पूरे गाँव में जा कर बच्चों को इकट्ठा करते थे। फिर एक कमरे अथवा बरामदे में ला करके उनको बैठाते थे, फिर सरस्वती और गणपति के सम्मान में आराधना करते थे उसके बाद पहाड़े बुलवाये जाते थे। Mass education प्रारम्भ हुई। मद्रास में इसको 'पियाल' बोला गया, platform को 'कोराडु' बोला गया जिसको ऊँची पीठ कहते थे, मासिक शुल्क यहाँ से प्रारम्भ हो गया। फिर आगे महाजनी school शुरू हुए जिसमें अध्यापक को नौकर रखा गया। एक व्यक्ति जो सेठ होता था school खुलवा देता था अपने बच्चों को भी पढ़वाने के लिए और मुहल्ले के बच्चों को पढ़वाने के लिए। यहाँ से school education प्रारम्भ हो गया।

हिन्दू शिक्षा कश्मीर, बनारस, मिथिला, नवद्वीप(नदिया), तन्जौर, इन सब में होती थी, दस से बारह वर्ष के लिए शिक्षा होती थी, इसको 'शलाका परीक्षा' नाम दिया गया। इस तरह वहाँ पर यह प्रारम्भ हुआ। इस समय के ग्रन्थों में **पाणिनि की अष्टाध्यायी, भट्टोजी दीक्षित का सिद्धान्त-कौमुदी, बोप देव का कान्तारमुग्धबोध,** इन सबके ज़िक्र आते हैं। एक दीक्षान्त समारोह का ज़िक्र है। मिथिला विश्वविद्यालय का नाम आया है। अब यह कब स्थापित हुआ होगा, इसका ज़िक्र वहाँ नहीं है परन्तु उस medieval period में इसका ज़िक्र आया। मिथिला

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विश्वविद्यालय मे दीक्षान्त समारोह होता था और दीक्षान्त समारोह के समय 'क्षुरबन्धनम्' होता था, एक छुरा बाँधा जाता था and that was tied to the dress of the graduates ऐसा आज तो नहीं है। शादी-विवाह के समय जरूर एक छुरा या तलवार बाँध देते हैं परन्तु शायद उस समय यही रहा होगा कि तुमने अध्ययन कर लिया, अब तुम जीवन में पदार्पण कर रहे हो, तुम्हारा वहाँ पर विवाह भी होगा, परिवार भी होगा, कष्ट भी आयेंगे, हमने तुम्हें जहाँ ज्ञान दिया, वहाँ हाथों में शक्ति भी देते हैं। ब्रह्मत्व और क्षत्रत्व इन दोनों को तुम्हें साथ-साथ दे रहे हैं, अपने जीवन में जाकर इसको सँभालना। डिग्रियों के कुछ नाम थे - 'सार्वभौम' की डिग्री, नदिया विश्वविद्यालय के वासुदेव को मिली थी। **'पीयूष-वर्षा'** और **'पक्षधारा'** डिग्री जयदेव नाम के एक विद्वान् को मिली थी। **'अकबरिया कालिदास'** की उपाधि मिली थी श्रीहरि को। **प्रणवाद्य-पातञ्जलि** की डिग्री मिली थी रामभद्र को।

शास्त्रार्थ की परम्परा थी। आज नहीं रही, समाप्त हो गई। महिला-शिक्षा वैदिक काल में थी। पुरुष-स्त्री दोनों को शिक्षा दी जाती थी। मैत्रेयी, गार्गी, आत्रेयी, सुलभा, ये नाम आते हैं। ऋग्वेद में तो मन्त्रद्रष्टा ऋषियों में 49 स्त्रियाँ ऋचीकायें हैं। पाणिनि ने कन्याओं को छात्रावास का ज़िक्र किया है। परन्तु यह जो शिक्षा की प्रथा महिलाओं में थी, केवल धनी लोगों में थी।

बौद्ध काल में भी महिलाओं की शिक्षा का थोड़ा प्रारम्भ में ज़िक्र आया। पर चौथी शताब्दी के बाद शायद स्त्री-शिक्षा समाप्त होती गई। केवल आगे चलकर के private शिक्षकों के माध्यम से महिलाओं को शिक्षा दी गई। बंगाल में युवावस्था तक लड़कों के साथ लड़कियों को पढ़ाया गया। कुछ नाम आते हैं बंगाल के इच्छावती, रुक्मिणी, मल्लिका। धर्म-मङ्गल एक ग्रन्थ का नाम है जिसमें पढ़ी-लिखी औरतों का ज़िक्र है। नूरजहाँ, मुमताज महल, जैबुन्निसा बेगम, दुर्गावती, चाँदवती, जहाँआरा, रजिया सुल्ताना सुशिक्षित थीं अर्थात् इससे यह तो स्पष्ट होता है कि महिलाओं के लिए शिक्षा उस समय भी थी। परन्तु आगे चल कर महिलाओं की शिक्षा समाप्त होती चली गई। शङ्कराचार्य ने तो 'स्त्री शूद्रौअधीयताम्' की बात कही थी परन्तु इस बात को सब लोगों ने माना नहीं। शङ्कराचार्य के जो शिष्य-परम्परा में हैं, उन्होंने भी नहीं माना। आप देखते हैं आज तो चारों तरफ महिलाओं की शिक्षा की व्यवस्था है। प्राचीन काल में भी थी, मध्य काल में भी थी।

राजकुमारों के लिए एक विशेष शिक्षा-व्यवस्था होती थी जैसे मैंने अभी द्रोणाचार्य की बात बताई थी। राजा जयसिंह ने भी एक संस्था प्रारम्भ की थी। शायद बनारस में भी राजकुमारों के लिए कोई संस्था चल रही है। Prince Noble 's College एक था। इस सब का तात्पर्य यही

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है कि यहाँ पर राजकुमारों के लिए शिक्षा व्यवस्था अलग थी।

अंग्रेजी काल में 1823 में आते-आते, Lord Committee, 1830 में बनी। 1835 एक में Elfinstone College प्रारम्भ हुआ। English Grammar के सम्बन्ध में सब से बड़ा जो क्रान्तिकारी परिवर्तन हुआ वो 1854 में हुआ। जो शिक्षा जगत् के लोग हैं, वे जानते हैं, उसको Magna Carta बोलते हैं। एक Wood आये थे, Wood despatch उस परिवर्तन को नाम दिया गया था। वहाँ से जो आधुनिक आपकी शिक्षा है वह चली कि एक विद्यालय (School) होगा व्यवस्थित कक्षाएँ होंगी, अध्यापक कक्षा में जायेंगे। पहले तो क्या था गुरु बैठे होते थे, बालक आते थे, चरण छूते थे, प्रणाम करते थे, अध्ययन प्रारम्भ हो जाता था। कोई घण्टी नहीं बजती थी। अपनी सुविधा के अनुसार होता था, चाहे वह हिन्दुओं की शिक्षा हो, चाहे मुसलमानों की शिक्षा हो, परन्तु 1854 में जब Wood despatch आया, इसने क्रान्तिकारी परिवर्तन किया। आगे चल कर के Lord Macaulay ने एक बहुत बड़ा परिवर्तन किया। सारे देश में स्कूलों का जाल खोल दिया और कहा कि मैं यहाँ के लोगों की संस्कृति को बिल्कुल बदल कर रख दूँगा। परन्तु आगे चल कर हमारे हिन्दू भाईयों, सनातनधर्म के लोगों ने, आर्य समाज के लोगों ने, वैदिक धर्म के लोगों ने, अनेक D.A.V. School खोले, सनातन धर्म स्कूल खोले, अनेक गुरुकुल खोले और उसके माध्यम से ऐसे स्वाधीनता सेनानी तैयार किये जो ब्रिटिश राज्य को उखाड़ने में सफल हो सके।

जो आज की परम्परा है, यह अंग्रेज़ों की ही देन है, हम चाहें तो इन स्कूलों को अच्छी तरह सँभाल सकते हैं, सँवार सकते हैं। जब कोई संस्था बहुत बड़ी हो जाती है, तो उसमें कठिनाइयाँ भी बहुत आती हैं। ये जो कठिनाइयाँ हैं, ये भी अंग्रेज़ों की इस शिक्षा व्यवस्था की ही देन हैं। ठीक है, हमने इसको अपना लिया है। आवश्यकता इस बात की है कि हम इन संस्थाओं को छोटे टुकड़े में तोड़ कर के प्रारम्भ करें, अलग-अलग संस्थाएँ हों, जिनको हम अपने नियन्त्रण में रख सकें। हमारे अनेक education commission बैठ चुके हैं उसमें कोठारी आयोग को बड़ा प्रसिद्ध नाम दिया गया है। उसमें जो चार बातें प्रमुख कही गई थीं, उन प्रमुख बातों में चौथी बात है human resource development- मानव संसाधन विकास। हमने मानव संसाधन विकास के मंत्रालय बना दिए है पर वास्तव में मानव के संसाधनों का विकास नहीं हो पा रहा है। आज भी हम एक बहुत बड़ी फौज graduates की पैदा कर रहे हैं जिनको नौकरी नहीं मिल पा रही है। और जिनको नौकरी नहीं मिल पाती, वे एक पाठ्यक्रम से दूसरे में, दूसरे से तीसरे में, तीसरे से चौथे में प्रवेश लेते चले जाते हैं, परेशान होते रहते हैं। यह कठिनाई आ रही है। आज की माँग के अनुसार हमें पाठ्यक्रमों को प्रारम्भ करना चाहिए। Management के Computer

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के Pharmacy के Medical के Enginnering के courses हैं, आज इनकी काफी उपयोगिता है, हमें इन पाठ्यक्रमों को प्रारम्भ करना चाहिए। परन्तु इन पाठ्यक्रमों के साथ-साथ जैसा मैंने बताया था, जोcommission ने ज़िक्र किया था, अध्यापक गाँव में पूरे बालकों को इकट्ठा करते, सरस्वती और गणपति की आराधना में कुछ शब्द बोलते, तब अध्ययन प्रारम्भ करते। हमारी इन शिक्षण संस्थाओं में कहीं भी धर्म-शिक्षा का कोई ज़िक्र भी नहीं किया गया। अध्यापक सोचते हैं किसी तरह से एक session टला, समय बीत गया, परमात्मा हमारी रक्षा करे- इस तरह से हम लोग चल रहे हैं। यदि छोटे-छोटे group होंगे, हम उन बच्चों को सिखा सकेंगे। वैसे तो मैं कहता हूँ आचरण की भाषा मौन होती है। जैसा आचरण बड़ों का होगा, वैसा ही आचरण अगली पीढ़ी का भी होगा। परन्तु जब अगली पीढ़ी को भरण-पोषण के साधन नहीं मिल रहे हैं, तो वह गलत साधनों की ओर प्रवृत्त हो रही है क्योंकि प्रारम्भ में ही किसी आदर्श एवं ध्येय की नींव नहीं बाँधी जाती है। हम उनका सही मार्ग-दर्शन नहीं कर पा रहे हैं।

मैंने यह सारा इतिहास आप के सामने प्रस्तुत करने की कोशिश की। कुछ बातें मैं ऐसी भी कह गया जो बहुत स्पष्ट नहीं थी, समय की सीमाओं में उन बातों को मैं खोल कर नहीं कह पाया। पर मुख्य बात यह है कि जो हमारा प्राचीन युग था उसमें एक से एक की शिक्षा-व्यवस्था थी। हम उसी तक सीमित भले ही न रहें। शिक्षा-सम्बन्धी जो आयोग बने, एक अध्यापक के साथ बीस बालक अधिकतम कक्षा में रहें, अध्यापक उनका ध्यान रख सकेंगे तो शायद हम कुछ अच्छा काम कर सकें। पर क्या करें आज तो हमारी कक्षाओं में एक और नब्बे का अनुपात है, एक और एक सौ दस का अनुपात है। इस अनुपात को समाप्त करने की आवश्यकता है। नैतिक शिक्षा देने की ज़रूरत है। अध्यापक का, आचार्य का, माता का, पिता का, इनके आचरण का बहुत अच्छा आदर्श बनाने की ज़रूरत है ताकि आने वाली पीढ़ी अच्छी हो सके।

आचरण की भाषा मौन होती है, ब्रह्मचारी आचरण से सीखता है, जैसी कार्यवाही जैसे कार्यकलाप बड़े लोग करते हैं, वह वैसा ही करता है और यदि बड़े अच्छा करेंगे तो निश्चय ही हमारी आने वाली पीढ़ी **'मातृदेवो भव, पितृदेवो भव, आचार्यदेवो भव'**, इस संस्कार को लेकर आगे बढ़ेगी और हम शायद सफल हो सकेंगे भावी पीढ़ी को श्रेष्ठ बनाने में, देश को कर्णधार देने में। और जैसा मैंने अध्यापक का उदाहरण दिया था जिसने अपने राजा को भी कह दिया था 'महाराज आप न आएँ, यदि इन्होंने आप को आदर्श मान लिया तो जिस आदर्श को मैं प्रस्तुत करना चाहता हूँ, शायद वह नहीं हो पायेगा'। हमें भी समय समय पर श्रेष्ठ पुरुषों को बुलाना चाहिए, सन्यासियों को बुलाना चाहिए, महान् सन्तों को बुलाना चाहिए। जैसे मैंने कहा ज्ञान-प्रवाह' जैसी खानगाहें ऐसी जगह हुआ करती थीं जहाँ सन्त लोग बैठे हुआ करते थे, लोग

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अपने कष्टों के निवारण के लिए वहाँ आते थे। हरिद्वार में अनेक मठ हैं जहाँ सन्तों, साधुओं के पास लोग जाते हैं। ऐसे स्थान सर्वत्र विद्यमान होने चाहिए, जहाँ नहीं हैं वहाँ बनाये जाने चाहिए, उनका परिवेश बिल्कुल सन्तों की सुगन्धि से भरा, सत्सङ्गति जैसा लगे, वहाँ आ कर आनन्द आए, ऐसा होना चाहिए। कन्याकुमारी में Vivekananda Rock पर जाने का मौका मिला। जब हम अन्तःस्थल में जाते हैं, गर्भ-गृह में जाते हैं, पता लगाता है बड़ी शान्ति है। ऐसे शान्ति के स्थान हमें उपलब्ध होने चाहिए। मैं जानता हूँ हमारे परिचय में कुछ लोग हैं जो प्रातः सायं योग करते हैं या एक घण्टे के लिए ध्यान अवस्था में बैठते हैं। शान्ति से रहते हैं या संगीत के प्रति जिनकी रुचि है, उनकी आयु लम्बी है। दिन भर की न जाने कितनी उहापोह है, कितनी कठिनाइयाँ हैं, कितनी परेशानियाँ हैं, प्रातःसायं हम परमात्मा की आराधना करेंतो जीवन सुधर सकता है। Robert Sotheby की एक कविता मुझे ध्यान आ रही है-

'I seek the mighty minds of old
Wherever these casual eyes are cast
I see the mighty minds of old'

इस पुस्तकालय में बैठे हुए जहाँ भी मेरी निगाहें जाती हैं, मैं देखता हूँ इन ग्रन्थों के माध्यम से प्राचीन काल के जो महान मस्तिष्क-धारी लोग थे, वे मेरे सामने साकार हो जाते हैं। आइये, हम इनसे प्रेरणा ग्रहण करें, इनसे शिक्षा ग्रहण करें, आने वाली पीढ़ी को सुधारें, अपना खुद का सुधार करें-

'मनुर्भव । जनय दैव्यं जनम्'
ॐ शान्तिः शान्तिः शान्तिः

यह व्याख्यान दिनांक 27 अप्रैल 1998 को *ज्ञान-प्रवाह*
सेन्टर फॉर कल्चरल स्टडीज़, वाराणसी, में दिया गया

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नाट्यशास्त्र में लोक की अवधारणा

प्रो. प्रेमलता शर्मा

ज्ञान-प्रवाह में नित्य और नैमित्तिक कुछ कार्यक्रम चला करते हैं। नित्य के क्रम में प्रति रविवार को श्रीमद्भागवत पर डॉ० केदार नाथ मिश्र का प्रवचन चलता है, धाराप्रवाह या धारावाहिक क्रम से। नैमित्तिक रूप से इस बार यह निर्णय हुआ कि वर्ष भर में कम-से-कम दस-बारह विशिष्ट व्याख्यान भी हों, भिन्न भिन्न विषयों पर। इस क्रम में श्री धर्मपाल जी का प्रथम व्याख्यान हुआ। मुझे कहा गया कि जो विषय चाहूँ, चुन लूँ। तो मुझे लगा कि आज हमें शायद 'लोक' शब्द पर कुछ विचार करने की आवश्यकता है क्योंकि हम आमतौर से अंग्रेज़ी के folk शब्द का जब 'लोक' के रूप में अनुवाद करते हैं तो जब हम लोक शब्द का स्वतन्त्र प्रयोग भी करते हैं तो हमारे चित्त में folk की कुछ ध्वनि आ जाती है। सदैव आती हो, ऐसा नहीं है पर प्राय: आ सकती है जो कि हमारे लिए अत्यन्त घातक सिद्ध हो सकती है। folk का अनुवाद लोक नही है, या लोक का अनुवाद folk नहीं है। 'लोक' अत्यन्त व्यापक और गहरा शब्द है।

तो मुझे लगा कि नाट्यशास्त्र एक ऐसा शास्त्र है जिसमें लोक पर विशेष विचार है। यूँ तो साहित्य-शास्त्र में भी **'लोकशास्त्रकाव्याद्यवेक्षणात्'** (काव्यप्रकाश 1.3) इस प्रकार आचार्यों ने यह कहा ही है कि लोक और शास्त्र दोनों के अवेक्षण से कवि की शक्ति विकसित होती है, इत्यादि। तो लोक और शास्त्र का जोड़ा, साहित्य-शास्त्र में भी है , और जगह भी है। फिर भी नाट्यशास्त्र का तो आरम्भ ही 'लोक' शब्द से होता है और अन्त तक 'लोक' शब्द उसमें व्याप्त है और अनेक प्रकार से उस शब्द का प्रयोग हुआ है। तो मुझे लगा कि इस पर थोड़ा सा विचार करने का यदि मुझे अवसर मिलेगा तो शायद अच्छा रहेगा। इसलिए यह विषय मैंने स्वयं चुना है- 'नाट्यशास्त्र में लोक की अवधारणा।'

नाट्यशास्त्र के एकदम आरम्भ में आत्रेय प्रभृति मुनि भरत से अनध्याय के दिन प्रश्न करते हैं और एक साँस में पाँच प्रश्न उनके सामने रख देते हैं -

नाट्यवेद: कथं ब्रह्मन्नुत्पन्न: कस्य वा कृते । [ना. शा. 1.4]
कत्यङ्ग: किंप्रमाणश्च प्रयोगश्चास्य कीदृश:।। [ना. शा. 1.5]

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ये पाँच प्रश्न शुरू में ही रख देते हैं, भरत मुनि के सामने। तो जो पहला प्रश्न है 'कथम् उत्पन्नः' - कैसे उत्पन्न हुआ नाट्यवेद। इसके उत्तर में भरत पहले तो देश और काल की स्थापना करते हैं। कहाँ हुआ, कब हुआ? काल की गणना जो हमारे यहाँ है, उसके अनुसार कहते हैं। तो कहा कि जब कृतयुग बीत चुका और त्रेता जब प्राप्त हुआ तब क्या हुआ? उसी जगह 'लोक' शब्द आ जाता है। बिल्कुल आरम्भ ही में। क्या हुआ कि-

ग्राम्यधर्मप्रवृत्ते तु कामलोभवशं गते।
ईर्ष्याक्रोधाभिसंमूढे लोके सुखितदुःखिते॥ [ना. शा. 1.9]

यों 'लोक' शब्द आया। लोक के इतने विशेषण हैं। लोक कैसा हो गया ? ग्राम्य धर्म में प्रवृत्त हो गया, काम-लोभ के वश में हो गया, ईर्ष्या-क्रोधादि से सम्मूढ हो गया। तो यहाँ जो 'लोक' शब्द आया, यह मानव-समुदाय के लिए है, पूरे मानव-समाज के लिए, जिसमें मानव समुदाय के सभी वर्ग सम्मिलित हैं। 'लोकसुखितदुःखिते'-की टीका में अभिनवगुप्तपाद कहते हैं कि कृतयुग में तो दुःख का प्रवेश नहीं हैं, पर त्रेतायुग आया तो दुःख का प्रवेश हो गया। और लोक 'सुखितदुःखिते' हो गया यानी सुख-दुःख के झूले में झूलने लगा। लोक तो ग्राम्य धर्म में प्रवृत्त हुआ, ईर्ष्या, काम, क्रोध, लोभ इत्यादि के वशीभूत हुआ। यहाँ तो 'लोक' शब्द पूरे मानव समुदाय के लिए आया। काल के लिए तो त्रेतायुग की बात कर दी और देश के लिए जम्बुद्वीप की बात की है। जम्बुद्वीप जो था उसमें यह सब होने लगा। तो इन्द्र आदि देवता ब्रह्मा के पास गए और कहा कि यह 'वेद-व्यवहार' जो है यह तो पूरे समाज के लिए नहीं है, समाज के कुछ वर्ग इसमें छूट जाते हैं, इसलिए-

तस्मात् सृजापरं वेदं पञ्चमं सार्ववर्णिकम् । [ना. शा. 1.12]

(आप अन्य एक वेद की सृष्टि करिए जो पञ्चम वेद होगा और सार्ववर्णिक होगा)

तो 'कस्य वा कृते' 'किसके लिए' का उत्तर इसमें आ गया। सभी वर्णों के लिए है यह। उन्होंने यह नहीं कहा कि आप 'नाट्यवेद' की सृष्टि करिये, 'पञ्चमवेद' की सृष्टि करिये, यही कहा। फिर ब्रह्मा ने स्वयं कहा कि ठीक है मैं अब नाट्यवेद की सृष्टि करता हूँ। पहले चारों वेदों का स्मरण किया और उनमें से पञ्चमवेद नाट्यवेद की सृष्टि की। अब नाट्य का वर्णन है, यानी नाट्य क्या है? यह कौन से वेद की सृष्टि की है? नाट्य की जो भी व्याख्या है, इसी अध्याय में, पहले ही अध्याय में आई है उसमें पुनः 'लोक' शब्द आता है और एक समास में आता है। कहा कि -

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लोकवृत्तानुकरणं नाट्यमेतन्मया कृतम्। [ना. शा. 1.111]

यह जो नाट्य मैं बनाने जा रहा हूँ, इसमें लोक-वृत्त का अनुकरण होगा। 'अनुकरण' अर्थात् अंग्रेज़ी का 'imitation' शब्द नहीं, अपितु 'पुनः करना' है। जो कुछ लोक में होता है उसे पुनः एक बार करना 'अनुकरण' है।

तीन शब्द हैं प्रथम अध्याय में जिनमें 'अनु' लगता है और तीनों ही बड़े मार्मिक शब्द हैं - अनुकरण, अनुकीर्तन और अनुदर्शन। तो कहा कि लोकवृत्तानुकरण नाट्य है।

यहाँ फिर लोक आ गया। यहाँ लोक, मैं समझती हूँ, केवल मानव समुदाय नहीं अपितु समग्र सृष्टि के लिए है। 'लोक' शब्द यहाँ और व्यापक अर्थ में है, क्योंकि सृष्टि में मनुष्य के अतिरिक्त अन्य प्राणी भी, वनस्पति जगत् भी, सभी कुछ सृष्टि में आ जाता है और इन सब से मनुष्य का बड़ा गहरा सम्बन्ध है। मनुष्य अपने आप में अकेला कभी भी नहीं जी सकता, इन सबसे उसका सम्बन्ध है। इसलिए 'लोकवृत्तानुकरणं' जब हम कहते हैं तो प्रमुख रूप से उसमें भले ही मानव समुदाय हो किन्तु पूरी सृष्टि वहाँ 'लोक' शब्द में आ जाती है।

तो नाट्य का इन शब्दों में वर्णन किया गया -

नानाभावोपसंपन्नं नानावस्थान्तरात्मकम्।
लोकवृत्तानुकरणं नाट्यमेतन्मया कृतम् ॥ [ना. शा. 1.111]

और 'लोकवृत्त' की फिर व्याख्या करने के लिए दो शब्द नाट्यशास्त्र लेता है। लोकवृत्त क्या है ? तो कहा कि लोक का भाव और कर्म, यह लोकवृत्त है। लोक का चरित्र क्या है ? दो ही शब्दों में लोक के चरित्र की व्याख्या हो जाती है - भाव और कर्म। ये 'भाव' और 'कर्म' शब्द व्याकरण में भी आते हैं। उनकी यहाँ व्याख्या की आवश्यकता नहीं, पंडित लोग यहाँ हैं किन्तु नाट्यशास्त्र में भाव और कर्म का हम बहुत सीधा अर्थ लें तो यही है कि मनुष्य का आभ्यन्तर और बाह्य। भाव उसका आभ्यन्तर है, कर्म उस (भाव) का, बाहर प्रकटीकरण है।

तो इन दो शब्दों से लोकवृत्त की व्याख्या हो जाती है। लोकवृत्त और क्या है ? लोक का भाव और कर्म। बार-बार कई शब्दों में, कई प्रकार से आते हैं ये दोनों शब्द।

कर्मभावान्वयापेक्षो नाट्यवेदो मया कृतः ॥ [ना. शा. 1.105]

लोक के कर्म और भाव का जिसमें अन्वय है, ऐसा नाट्य मैंने बनाया है। और फिर इससे

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क्या प्रयोजन सिद्ध होगा ? तो कहा कि -

लोकोपदेशजननं नाट्यमेतद्भविष्यति ॥ [ना. शा. 1.115]

फिर 'लोक' आया। लोक का इससे उपदेश होगा। यहाँ लोक अवश्य ही मानव समुदाय के लिए है। पशु समुदाय का उपदेश करने की बात नहीं होती है, वे तो अपने स्वभाव में ही जीते हैं। मनुष्य को ही उपदेश की आवश्यकता होती है। उपदेश अर्थात् शिक्षण। अब आजकल हमलोग उपदेश समझते हैं 'preaching' के लिए, वह अर्थ संस्कृत में तो है नहीं। उसका अर्थ बिल्कुल सीधे-सादे जिसको आज हम शिक्षण कहते हैं, वह है। पाणिनि का उपदेश और यह 'लोकोपदेशजननं' जब कहते हैं तब इसका अर्थ यही है कि इससे लोक का शिक्षण होगा। यह नाट्य जो मैंने बनाया है उससे लोक का विनोद भी होगा। उपदेश और विनोद, ये दो प्रयोजन रख दिए और दोनों के साथ 'लोक' शब्द है।

तो प्रमुख रूप से मानव- समुदाय और व्यापक रूप से समग्र सृष्टि जिसमें कि मानव-समुदाय जीता है, जिसके साथ उसका प्रतिक्षण सम्बन्ध होता है - यह सब का सब लोक शब्द में आ जाता है। इसके लिए आज हम-लोगों के यहाँ आधुनिक भाषा में एक शब्द बहुत प्रचलित है, वह है 'जीवन'। हिन्दी में आज बहुत प्रचलित है और अन्य भारतीय भाषाओं में भी। आधुनिक चिन्तन में यह शब्द बहुत व्यापक रूप से प्रयुक्त होता है। मुझे लगता है आज जिसे हम जीवन कह रहे हैं, उसी को नाट्यशास्त्र लोक कह रहा है। नाट्यशास्त्र में 'जीवन' शब्द आप को नहीं मिलेगा, लेकिन आज अंग्रेज़ी के प्रभाव से कहिए या जैसे भी कहिए, 'life' शब्द को हम व्यापक रूप से समझते हैं उसी का अनुवाद हम 'जीवन' कह कर करते हैं और जो बात आज हम जीवन के लिए कहते हैं, वही बात नाट्यशास्त्र इस 'लोक' शब्द से कह रहा है, जो कि बहुत ही व्यापक शब्द है और इसकी, 'लोकवृत्त' की व्याख्या कर्म और भाव के द्वारा की गई है।

योऽयं स्वभावो लोकस्य सुखदुःखसमन्वितः ॥ [ना. शा. 1.121]

लोक का जो स्वभाव है, मुख्य रूप से मानव-समुदाय और पशु-पक्षी का भी है। यदि हम पशु को दिखाते हैं नाट्य में तो उसके स्वभाव का भी हम ध्यान रखते हैं। मुझे याद आ रहा है इस समय कुड़ियाट्टम में जब कोई हनुमान् की भूमिका करता है, हनुमान् के वेश में अभिनय करता है तो बार-बार जैसे बन्दर खुजाता है न अपने आप को, बन्दर की आदत होती है यहाँ खुजाना, वहाँ खुजाना, तो वह बीच-बीच में कर लेता है। यह स्वभाव है, लोक-स्वभाव है, उस स्वभाव को दिखाना है, यह उसका धर्म है, उसको दिखाना नाट्य का काम है। इसी प्रकार यदि बैल का

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अभिनय करते हैं तो गाय या बैल, उनके शरीर में एक तरह से झुरझुरी - सी होती है। यदि कोई छू दे या जरा सी लग जाय तो एक तरह का बहुत हल्का कम्प-सा होता है। वह करने का प्रयत्न अभिनेता करता है। इसीलिए कि वह लोक-स्वभाव है। तो लोक-स्वभाव को हमें अङ्ग आदि के अभिनय से प्रस्तुत करना है।

योऽयं स्वभावो लोकस्य सुखदुःखसमन्वितः। [ना. शा. 1.121]

लोक का जो 'स्वभाव' है, वह जब अङ्गादि के अभिनय से प्रस्तुत किया जाता है, प्रयुक्त होता है तो वह नाट्य बन जाता है। है तो वह लोक का ही स्वभाव, किन्तु हम नाट्य में उसको अङ्गादि के अभिनय से प्रस्तुत करते हैं। लोक के भाव और कर्म का हीं नाम 'स्वभाव' है। फिर कहा-

त्रैलोक्यस्यास्य सर्वस्य नाट्यं भावानुकीर्तनम् ॥ [ना. शा. 1.106]

यहाँ 'त्रैलोक्य' में, लोक का एक अर्थ भुवन भी है हमारे यहाँ। भुवन का अर्थ ले लें भले ही। तीन भुवन माने जाते हैं या तीन लोक माने जाते हैं या ये जीवन के तीन स्तर हैं, जो भी कहा जाय। 'त्रिलोक' के रूप में भी लोक शब्द का ग्रहण हुआ है। पूरे जीवन में जहाँ कहीं जो कुछ भी है, तीनों लोकों में जो कुछ भी है, उसी का 'भावानुकीर्तन' नाट्य में होता है। कुछ भी छूटता नहीं है इसमें से। शुभ-अशुभ कुछ भी नहीं छूटता है, जो कुछ भी है, जो भी लोक में हुआ करता है, उस सब का इसमें अनुकरण है, अनुकीर्तन है और उन सब का वह अनुदर्शन कराने वाला है।

'सर्वकर्मानुदर्शकम्'

यह नाट्य जो है वह सब कर्मों को दिखाने वाला है, सब भावों का अनुकीर्तन करने वाला है, अनुदर्शन कराने वाला है और लोक के स्वभाव का अनुकरण करता है, फिर से उसको एक बार प्रस्तुत करता है। फिर से करता है, यानी जो कुछ जीवन में हुआ करता है उसको फिर से करता है। उसके बारे में फिर से कहता है, उसको फिर से दिखाता है। यह फिर से देखना, यह 'अनु' लगाने से, कौन-सी नई बात होगी ? जीवन में तो वह सब होता ही है। फिर से देखना, फिर से करना, फिर से उसके बारे में कहना, यह क्यों आवश्यक होता है ? इसीलिए होता है कि इससे एक ओर विनोद होता है और विनोद के साथ-साथ शिक्षण भी होता है। दोनों एक साथ होता है। केवल शिक्षण ही नहीं कि ऐसा करना चाहिए, ऐसा नहीं करना चाहिए, ऐसा विधि-विधान, ऐसा विधि-निषेधात्मक यह शास्त्र नहीं है। शास्त्र तो है, परन्तु ऐसा विधि-निषेधात्मक

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नहीं है। यह ऐसा शास्त्र है जो आप के सामने कुछ मनोरम उपस्थित करता है, कुछ ऐसा दृश्य प्रस्तुत करता है, उपस्थित करता है और उसके द्वारा आपका बहुत ही सूक्ष्म रूप से शिक्षण करता है और विनोद तो करता ही है । क्योंकि जीवन में जो भी हुआ करता है उसको जब हम रङ्ग पर पुनः प्रस्तुत होते हुए देखते हैं तो उसमें विनोद इसलिए होता है कि उस जीवन की अवस्था में जो एक दंश रहता है, देश-काल-पात्र का जो एक बन्धन रहता है वह वहाँ हट जाता है थोड़ी देर के लिए। जीवन में तो वह सब कुछ होता ही है, पर पुनः पुनः उन्हीं अवस्थाओं को देखने से, उनका अनुदर्शन होने से एक तो सूक्ष्म रूप से उपदेश होता है, सीधे कुछ नहीं कहा जाता और दूसरे विनोद तो होता ही है। सभी को नाट्य क्यों अच्छा लगता है ? इसीलिए अच्छा लगता है कि उसमें हम फिर से एक बार जीवन को देखने का, समझने का अवसर पाते हैं।

इस प्रकार पूरे प्रथम अध्याय में 'लोक' शब्द बार-बार या तो लोकवृत्त के रूप में या लोकोपदेश के रूप में या लोक-विनोद के रूप में है। एक बार प्रथम अध्याय के अन्त में 'मर्त्यलोक' - यह समास भी आता है। वहाँ देवों से कहा गया है कि आप लोग मर्त्यलोक में उतर कर आयेंगे तो आपको यह पूजा, यह बलि मिलेगी। बलि भी एक प्रकार से जो भी चढ़ाया जाता है, उसका नाम है। बलि का मतलब जरूरी नहीं कि पशुबलि ही समझा जाया। नाट्य के प्रसंग में जो पूजा होगी वह आप सब लोगों को मिलेगी। वहाँ 'मर्त्यलोक' यह भी समास आया है।

इसके बाद नाट्यशास्त्र में 'लोक' का, सर्वत्र प्रवेश है। जहाँ भी अभिनय की कोई बात आती है, जहाँ भी कुछ वर्णन आता है, उसके अन्त में भरत हमेशा यह कह देते हैं कि जो कुछ मैंने नहीं कहा है, जो नहीं कह पाया हूँ, जो कुछ मेरे कहने से छूट गया हो, वह आप लोक में देख लेना। वहाँ जो 'लोक' शब्द आता है, उसका मतलब लोक-व्यवहार है। जो भी जीवन में हुआ करता है वैसा आप कर लेना। अगर मैंने नहीं बताया है सीधे-सीधे तो आप लोक में से देख लेना। वहाँ 'लोक' से लोक-व्यवहार समझ सकते हैं। उसमें से देख लेना - यह बार बार, पदे-पदे कहते हैं।

इसके बाद तेरहवें अध्याय में जहाँ कक्ष्या - विभाग की चर्चा आई है, उस अध्याय के अन्त में 'धर्मी' की बात आई है। 'धर्मी' एक बड़ा पारिभाषिक शब्द है नाट्यशास्त्र का। नाट्य के प्रयोग की रीति दो प्रकार की बताई है - लोकधर्मी और नाट्यधर्मी। इसकी बहुत अच्छी व्याख्या है वहाँ। ये कुछ श्लोक मैं यहाँ पढूँगी भी क्योंकि बहुत सुन्दर व्याख्या है वहाँ। लोकधर्मी तो वह है जिसको आप अंग्रेज़ी में 'realistic' कह सकते हैं। जो कुछ भी हुआ करता है वैसा ही करें

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तो यह लोकधर्मी है और लोकधर्मी के बिना तो कोई भी प्रयोग नहीं होता। किसी भी प्रयोग में लोक का आधार रहता ही है, इसलिए लोकधर्मी तो वह रहता ही है। लेकिन फिर भी कुछ 'stylisation' थोड़ा या अधिक रहता ही है। किसी प्रयोग में 'stylisation' अधिक हो सकता है, किसी में कम हो सकता है। बिना 'stylisation' के तो कोई भी कलात्मक प्रयोग नहीं होता। फिर भी किसी में लोक का आधार अधिक सीधे रहेगा और किसी में लालित्य लाने के लिए, खूबसूरती लाने के लिए हम 'stylisation' अधिक करते हैं. लोक में जो क्रियाएँ हम करते हैं, वही जब नृत्य में या अभिनय में करते हैं तो उसमें एक लालित्य लाते हैं और उससे वह नाट्यधर्मी बनता है। न केवल उससे, बल्कि नाट्यधर्मी के लिए फिर यह भी कहा कि ऐसा भी कई कुछ नाट्य में होता है जो कि लोक में नही होता। जैसे कि अब कोई स्वगत भाषण कर रहा है तो मतलब तो यह है कि वह अपने मन में बात कह रहा है। और मन में कहेगा तो बात प्रेक्षकों तक कहाँ से संप्रेषित होगी ? तो फिर जो कुछ उसके मन में है, वह बोल रहा है, जोर - जोर से, पूरा प्रेक्षक समुदाय उसको सुन रहा है, उसके वक्तव्य को समझ रहा है, पर है वह उसका स्वगत भाषण। इससे भी अधिक यह है कि रङ्ग पर दो-तीन लोग हैं। दो लोग आपस में बात कर रहे हैं, तीसरा वहाँ पर है और वह नहीं सुन रहा है, पर पूरा audience सुन रहा है। यह भी होता है। उसके लिए थोड़ा सा 'stylisation' यह है कि आप ने यह हस्त कर दिया, त्रिपताक हस्त। जिस तरफ कर दिया, वह व्यक्ति नहीं सुन रहा है। तो एक सुन रहा है, एक नहीं सुन रहा है और 'audience' पूरा सुन रहा है। तो यह नाट्यधर्मी है, लोक में तो ऐसा नहीं हो सकता। यह तो 'conventions' पर चलता है। ये सारा-का-सारा ले कर एक तरह से 'conventions' बन जाते हैं। किसी भी प्रयोगात्मक कला में उसके आधार पर काम चलता है। जिसको उन 'conventions' का बोध नहीं होगा, उसको इसकी समझ नहीं होगी। वह कहेगा कि सभी लोग सुन रहे हैं। और संस्कृत नाटकों में तो ऐसा बहुत आता है। कभी-कभी तीन-तीन जोड़े रङ्ग पर होते हैं। इतना तो कर देते हैं कि कक्ष्या-विभाग कर देते हैं कि एक जोड़ा रङ्ग के एक कोने में है, दूसरा दूसरे कोने में है, एक शायद मध्य में सामने या पीछे है। वे आपस में बातें कर रहे हैं, पूरा प्रेक्षक-समुदाय सुन रहा है, लेकिन एक जोड़ा दूसरे की बात नहीं सुन रहा है उधर का जोड़ा इनकी बात नहीं सुन रहा है। बारी-बारी से आपस-आपस में सब लोग बात कर रहे हैं। किसी क्षण फिर जा कर सब कुछ प्रकट होता है। तो यह सारा जो कुछ है, ये सारी जितनी व्यवस्थाएँ हैं, यह लोक में तो ऐसी नहीं होतीं। 'stage' के लिए, रङ्ग-कर्म के लिए विशेष रूप से इनको बनाया गया है, बनाना पड़ा है। इसलिए इसको कहा है नाट्यधर्मी और लोकधर्मी तो यह है कि जो लोक स्वभाव है उस हिसाब से आप जो कुछ करते हैं, वह ठीक है। तो ऐसा कोई भी प्रयोग, मेरी समझ में, नहीं हो सकता जो या तो केवल लोकधर्मी हो या केवल नाट्यधर्मी हो वहाँ, उसमें

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आपका बल किसी एक पर हो सकता है। कोई प्रयोग बहुत उच्च स्तर का नाट्यधर्मी होगा, हो सकता है, कोई कुछ कम नाट्यधर्मी होगा, अधिक लोकधर्मी होगा। इसकी बहुत लम्बी- चौड़ी व्याख्या की है। थोड़े से श्लोक मैं आप की अनुमति से पढ़ दूँगी जिनसे कि यह बात बिल्कुल स्पष्ट होगी-

लौकिकी नाट्यधर्मी च [ना. शा. 14.61]

लौकिकी अर्थात् लोकधर्मी और नाट्यधर्मी ये दो धर्मी है। लोकधर्मी जो है उसका आधार स्वभाव है। स्वभाव का भाव है, उसमें शुद्ध भी हो सकता है, विकृत भी हो सकता है। विकृति भी तो लोक में होती ही है। विकृति भी हम दिखाते हैं, शुद्ध लोकस्वभाव भी दिखाते हैं।

लोकवार्ताक्रियोपेतमङ्गलीलाविवर्जितम् । [ना. शा. 14.62]

स्वभावाभिनयोपेतं नानास्त्रीपुरुषाश्रयम्।
यदीदृशं भवेन्नाट्यं लोकधर्मी तु सा स्मृता॥ [ना. शा. 14.63]

इसमें अङ्गलीला यानी अङ्गों का संचालन कोई लीला-क्रम से नहीं हो रहा है। बहुत स्वाभाविक रूप से हो रहा है। अङ्गलीला-विवर्जित जो होगा तो वह लोकधर्मी होगा। और जहाँ अङ्गों का लालित्य आ जायेगा, लीला आ जायेगी, वहाँ नाट्यधर्मी उतना बढ़ता चला जायेगा। यह तो लोकधर्मी हो गया। और नाट्यधर्मी देखिए। शुरू में ही वे कहते हैं-

अतिवाक्यक्रियोपेतमतिसत्त्वातिभाषितम् । [ना. शा. 14.64]

'अति' शब्द लगा दिया। लोक में जो कुछ होता है, नाट्य में उसको अधिक प्रभावशाली बनाना होता है। क्योंकि बात क्या है कि लोक में तो किसी घटना को होने में बहुत से दिन भी लग सकते हैं, बहुत-से वर्ष भी लग सकते हैं। किन्तु नाट्य में तो उतना समय नहीं है हमारे पास, हमें बहुत कम समय में पूरी बात को समेटना है और उसको प्रभावशाली बनाना है। इसलिए कुछ-न-कुछ अतिवाक्यता उसमें आती ही है। सामान्य रूप से लोक में हम जिस ढंग से या जितना सा बोलेंगे, नाट्य में उससे कुछ अधिक प्रभावशाली ढंग से बात को रखने की कोशिश करनी ही होती है। इसीलिए उसी को कह रहे हैं 'अतिवाक्य' और 'अतिक्रिया' - द्वारा अतिवाक्य-क्रियोपेतं वाक्य और क्रिया, दोनों में एक प्रकार का अतिशय भाव वहाँ है। सत्त्व यानी आप सात्त्विक अभिनय भी उसमें कर रहे हैं 'अति' का मतलब यह है कि बहुत 'condensed' या घन रूप दिखा रहे हैं। थोड़े समय में बहुत अधिक आप कर रहे हैं और इसलिए उसको बड़े सिमटे हुए

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रूप में अधिक से अधिक प्रभावशाली बनाने के लिए जो कुछ भी आप कर रहे हैं उसके लिए इस शास्त्र में 'अति' शब्द लगा कर 'अतिवाक्य', 'अतिक्रिया', 'अतिसत्त्व' कहा गया यहाँ 'अतिवाद्य' पाठ नहीं है, 'वाक्य' है। वाद्य की बात आगे आयेगी। वह भी नाट्यधर्मी है क्योंकि जीवन में तो ऐसा नहीं होता कि किसी स्थिति में हमारे साथ बाजे बजने लग जायें ऐसा तो नहीं होता। लेकिन नाट्य में हम प्रस्तुति को प्रभावशाली बनाने के लिए बाजे भी बजाते हैं प्रांयः पूरे समय। सब तरह के बाजे बजाते हैं, तरह-तरह के। आजकल आप टी.वी. में देख लीजिए, किसी के चित्त में कुछ जरा-सा आघात लगा तो 'धाऽऽऽ' एक बाजा बज जायेगा, बड़ा-सा कहीं कोई 'गाँग' बज जायेगा, चित्त पर हुए आघात को दिखाने को। जीवन में तो ऐसा नहीं होता कि मन पर अघात लगा और उधर एक 'गाँग' बज गया। यह तो नहीं होता। लेकिन वह नाट्य में करना पड़ता है। उसके आगे कहते हैं आतोद्य की बात, वाद्य की बात आगे आयेगी। यहाँ तो 'वाक्य' ही है। और वह ठीक भी लगता है। 'अति' का तात्पर्य है exaggeration और वह कुछ-न-कुछ नाट्य में होता ही है।

लीलाङ्गहाराभिनयं नाट्यलक्षणलक्षितम् ॥ [ना. शा. 14.64]

स्वरालङ्कारसंयुक्तं (स्वः) स्वर्भूपुरुषाश्रयम्। [ना. शा. 14.65]

फिर लीला, अङ्गहार, तरह-तरह के हैं। जितने भी हमारे अङ्गों के संचालन हैं, उनकी मिलकर के जो बहुत बड़ी इकाई बनती है, यह अङ्गहार है। छोटी इकाईयाँ करण हैं और बहुत से करण मिलकर अङ्गहार बनते हैं। तो वह लीला, अङ्गहार के साथ अभिनय नाट्यधर्मी है।

अब सब नाट्य के अलङ्कार इसमें आ जायेंगे। अलङ्कार से यहाँ शब्दालङ्कार, अर्थालङ्कार की बात नहीं है। नाट्यालङ्कार तो अलग-अलग भाव हैं और अभिनय के प्रकार हैं।

फिर अब देखिए, स्वर भी आ गया है। स्वरालङ्कार स्वर का अलङ्कार भी उसमें लगा देते हैं। यानी यह तो नाट्यधर्मी की ही बात है। जीवन में तो स्वर का अलङ्कार नहीं लगता। हाँ, स्वर का अलङ्कार इतना तो लगता है कि काकु-भेद होता है बात-चीत में। वह तो होता है पर उस प्रकार से उसमे सङ्गीत तो नहीं आ जाता। नाट्यं में हम प्रभावशाली बनाने के लिए, जो कुछ भी हो रहा है, नाट्य में हम पीछे से, कुतप में से कुछ भी वाद्य बजवाते हैं, कुछ भी गीत गवाते हैं। ध्रुव-गान का यही प्रयोजन था कि जो भी अवस्था चल रही है नाट्य में, उसको थोड़ी देर के लिए 'freege' कर दिया और पीछे से उसके उपर कोई 'comment' किया जा रहा है। यह भी एक व्यवस्था थी। तो उसमें वाद्य भी है, गीत भी है, सब कुछ है।

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स्वरालङ्कार संयुक्तम्।

'अस्वस्थपुरुषाश्रयम्' यह भी बड़ा अच्छा एक वाक्य दिया। जो नट है, वह वहाँ 'स्व-अस्थ' नहीं है। अपनी अवस्था में तो नहीं है, किसी 'पर' की जिसकी भूमिका उसने ली है, उसकी अवस्था को निभा रहा है। 'अस्वस्थपुरुषाश्रयम्' अस्वस्थ का मतलब यहाँ बीमार नहीं है, बल्कि जो परस्थ हो रहा है, अपने आप को दूसरी किसी भूमिका में रखकर जो काम कर रहा है जो भी उसके द्वारा प्रकट होता है।

यदीदृशं भवेन्नाट्यं नाट्यधर्मी तु सा स्मृता॥ [ना. शा. 14.65]

वही बात कह रहे हैं जो मैंने अभी कही थी कि पास में कोई खड़ा है और नहीं सुन रहा है। 'आसन्नोन्नां च यदवाक्यं न शृण्वन्ति परस्परम्' बगल में खड़ा हुआ कोई बात कर रहा है और परस्पर सुन नहीं रहे हैं। यह तो नाट्य में ही हो सकता है। 'अनुक्तंश्रूयते यच्च नाट्यधर्मी तु सा स्मृता'। जो नहीं कहा वह भी सुनता है। कभी-कभी ऐसा भी होता है नाट्य में - 'अच्छा ! क्या कहा ? तुमने यह कहा ?' हालाँकि कहा कुछ भी नहीं यानी यह बताने के लिए कि आकाशवाणी हुई है या कुछ बात कहीं हुई है, वो आकाशवाणी भले ही सुनाई न दी हो, अपने-आप कह रहा है कि 'अच्छा ऐसा कहा'। अपने ही बता दे रहा है उसको। तो अनुक्त को सुन लेता है, उक्त को सुनता नहीं है। यह भी नाट्य में, नाट्यधर्मी में होता है।

शैलयानविमानानि चर्मवर्मायुधध्वजाः ।
मूर्तिमन्तः प्रयुज्यन्ते नाट्यधर्मी तु सा स्मृता॥ [ना. शा. 14.68]

फिर कह रहे हैं कि आप जो पर्वत दिखा रहे हैं, विमान दिखा रहे हैं, यान दिखा रहे हैं, सचमुच के तो नहीं दिखा रहे हैं। वह तो एक प्रतीकात्मक रूप से दिखाया जाता है। चमड़े से या किसी वस्त्र से, किसी एक फ्रेम पर, बाँस का ढाँचा बनाकर उसके ऊपर वस्त्र ढँक दिया, उसको कुछ रँग दिया, तो आपने दिखा दिया कि पहाड़ है। ये वास्तविक नहीं, उनकी मूर्ति ही है। ये शैल, यान, विमान, सबकी मूर्ति आप खड़ी करते हैं, सचमुच के शैल, यान, विमान तो नहीं खड़े करते। यह भी नाट्यधर्मी है।

फिर कभी-कभी यह भी होता है कि एक ही अभिनेता एक भूमिका करके फिर दूसरी भूमिका करने लगता है। यह भी तो जीवन में नहीं हो सकता, यह भी लोक में नहीं होता। फिर

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ललितैरङ्गविन्यासैस्तथोत्क्षिप्तपदक्रमैः।
नृत्यते गम्यते यच्च नाट्यधर्मी तु सा स्मृता॥ [ना. शा. 14.71]

यह बहुत काम की बात है। आप ललित रूप से अङ्गविन्यास करेंगे अभिनय में, जो कि लोक में प्रायः नहीं होता और 'उत्क्षिप्तपदक्रमैः' ऊँचे उठा-उठा कर कदम भी रखेंगे आमतौर से, क्योंकि नाट्यशास्त्र का जो विधान है, अभिनेताओं के चलने का वह भी सामान्य चाल नहीं है। अलग-अलग भूमिकाओं के लिए अलग-अलग प्रकार की गतियाँ बताई गई हैं। जीवन में तो ऐसा नहीं होता। उसके साथ अलग-अलग लय चलेगी। त्रयश्र गति की लय चलेगी तो एक प्रकार की भूमिकाओं के अभिनेताओं के लिए होगी, चतुरश्र गति की चलेगी तो दूसरे प्रकार के अभिनेताओं के लिए होगी, यह जीवन में तो नहीं होता है। यह तो सारा इसीलिए बनाया गया है कि उससे प्रभाव बढ़े। जो भी आप कहना चाहते हैं, दिखाना चाहते है वह कम समय में आप अधिक से अधिक दिखा सकें। इसके लिए किया जाता है, जो कि लोक से जरूर ही कुछ हट कर हो जाता है। है तो ठीक वही जीवन में, लोक में भी आदमी चलता ही है, नाट्य में भी चलता ही है। पर चलने-चलने में अन्तर हो जाता है। यह ललित है, इसमें लालित्य लाने की आप कोशिश करते हैं। और उत्क्षिप्त पद-क्रम यानी अधिक ऊँचे उठा कर पैर भी आप रखते हैं, कभी जरूरत हो तो। नृत्यते गम्यते चापि - इन्हीं पद-क्रमों से आप नाचते भी हैं, चलते भी हैं।

इस प्रकार नाट्यधर्मी और लोकधर्मी हैं। इसमें लोकधर्मी का अर्थ एक तरह से Realistic presentation है और नाट्यधर्मी का अर्थ यहाँStylised presentation है। इसको ललित बना कर आप अधिक से अधिक प्रभावशाली बनाते हैं। वह नाट्यधर्मी है। इस प्रकार यहाँ लोक और नाट्य को आमने-सामने रख कर देखा गया है।

पुनः इक्कीसवें अध्याय में आहार्य-अभिनय की चर्चा है। पूरे अध्याय में आहार्य की चर्चा है। उस अध्याय के अन्त में पुनः इस बात की चर्चा करते हैं कि आप आयुध बनायेंगे, उपकरण बनायेंगे Stage properties बनायेंगे तो यह लोहे की और फौलाद की नहीं बनानी चाहिएँ, क्योंकि भारी हो जायेंगी और अभिनेता थक जायेगा। इसलिए चमड़े की बनाइये, लकड़ी की बनाइये, वस्त्र की बनाइये, इस सबसे उपकरण और आयुध बनाइये। क्योंकि सचमुच तो मारना नहीं है वहाँ। फिर आगे कहते भी हैं कि सचमुच नहीं मारना है। वह तो संज्ञा-मात्र से दिखाना है, युद्ध भी दिखाना है तो संज्ञा-मात्र से दिखाना है, सचमुच थोड़े ही मारना है किसी को ! इसलिए उपकरण जितने भी बनायेंगे, नाट्यधर्मी बनेंगे, ये हल्के पदार्थों में चर्म है, वस्त्र है, वेणु है, वेणु के दल कहा है, वेणु की खपच्चियों, बाँस की खपच्चियों से सब ढाँचे बना लें, उसके ऊपर

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कपड़ा लगा दें, वह हल्के से हल्का रहे जिससे कि सुविधा हो, बस आपको एक मूर्ति खड़ी करनी है। 'मूर्ति' शब्द कितना अच्छा दिया है। मूर्ति खड़ी करनी है आपको, वहाँ 'लोक' थोड़े खड़ा करना है सचमुच। वहाँ भी नाट्यधर्मी लोकधर्मी की इस प्रकार चर्चा है।

न भेद्यं नापि च छेद्यं न चापि रुधिरस्रुतिः ॥ [ना. शा. 11.86]

रङ्गे प्रहरणे कार्यं न चापि व्यक्तघातनम्।
संज्ञामात्रेण कर्तव्यं शस्त्राणां मोक्षणं बुधैः ॥ [ना. शा. 11.87]

यहाँ आपको काटना या भोंकना, यह सब तो नहीं करना है। और प्रहार भी सचमुच का आपको नहीं करना है। यह सब नाट्यधर्मी की बात है।

रङ्ग में प्रहरण नहीं आपको जो करना है उनसे, आयुधों का जो प्रयोग करना है, तो संज्ञा-मात्र से करना है, सचमुच का नहीं करना है। काटना, भोंकना नहीं है सचमुच। इसलिए आयुध भी ऐसे बनाइये जिनसे चोट भी न लगे, और भारी भी न हो। नहीं तो थक जायेगा अभिनेता; उसको खेद हो जायेगा।

आयुध और आभरण नाना-नाना प्रकार के इसी प्रकार बनाने चाहिएँ जो हल्के हों और संज्ञा-मात्र से काम करें, सचमुच का प्रहार इत्यादि या भारी-भरकम सामान की वहाँ कोई आवश्यकता नहीं क्योंकि यह लोक तो है नहीं। यहाँ सारी नाट्यधर्मी की बात है। लोक ही आप दिखा रहे हैं किन्तु नाट्य में दिखा रहे हैं इसलिए केवल लोकधर्मी को ले कर कोई भी प्रयोग सम्भव नहीं है, यह बार-बार इस भाषा में नहीं कह रहे हैं, इस भाषा में तो मैं कह रही हूँ। वो तो केवल यही कह रहे हैं कि दोनों धर्मी हैं, यहाँ दोनों धर्मियों का प्रयोग होता है। और धर्मी बहुत बड़ा तत्व है उनका। नाट्यशास्त्र में, छठे अध्याय में, सारे विषय का संग्रह बताया है -

रसा भावा ह्यभिनया धर्मीवृत्तिप्रवृत्तयः ।
सिद्धिस्वरास्तथातोद्यं गानं रङ्गश्च संग्रहः ॥ [ना. शा. 6.10]

इस संग्रह में ग्यारह तत्त्व बताये हैं, उसमें धर्मी को भी लिया है। धर्मी एक बहुत बड़ा तत्त्व है इनका। यही नाट्यधर्मी और लोकधर्मी के रूप में उसकी व्याख्या है।

अब एक स्थापना नाट्यशास्त्र की बहुत बड़ी है लोक को लेकर, वह है प्रमाण। हर शास्त्र के अपने प्रमाण होते हैं, आप जानते हैं। हर दर्शन में प्रमाण पर बहुत मीमांसा हुई है, बहुत

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विचार हुआ है। और हर दर्शन के कुछ-कुछ भेद-उपभेद भी हैं प्रमाणों के बारे में, नाट्यशास्त्र के प्रमाण सब दर्शनों से बिल्कुल अलग हैं। देखिए-

लोको वेदास्तथाध्यात्मं प्रमाणं त्रिविधं स्मृतम्। [ना. शा. 26.119]

यह कहा है। तीन प्रमाण हैं नाट्य के। सबसे पहला लोक। लोक उसके लिए सबसे बड़ा प्रमाण है, जो कुछ जीवन में होता है वह तो सबसे पहले आप को मालूम होना चाहिए। उसको आपको कैसे दिखाना है, यह तो बाद की बात है। पहला प्रमाण आपके लिए लोक है। लोक के विरुद्ध आप नहीं जा सकते। यह नहीं कि लोक में कुछ होता है, दिखायें कुछ विपरीत ही। यह तो ठीक है कि कुछ पद्धतियाँ रीतियाँ जो उपस्थित की गईं, ये ठीक है कि लोक में ऐसा नहीं हो सकता कि एक सुने, एक न सुने, वह बात अलग है, लेकिन वैसे पहला प्रमाण लोक को माना गया, फिर वेद। मैं सोचती हूँ कि यहाँ बहुत व्यापक रूप से 'वेद' शब्द का प्रयोग हुआ है। जैसे हम चार वेद कहते हैं, केवल उतना ही नहीं है। मुझे लगता है कि जितना निबद्ध ज्ञान है, जिस भी रूप में हो वह वेद कहा गया, और अनिबद्ध है लोक। जो ज्ञान किसी भी रूप में निबद्ध हो गया है उसको 'वेद' संज्ञा यहाँ दे दी है। प्रत्येक व्यक्ति का, व्यष्टि का, व्यष्टिगत अनुभव-पुञ्ज है, उसको अध्यात्म कहा है जो समष्टिगत अनुभव-पुञ्ज है, वह लोक है और उसका जो निबद्ध रूप है, वह वेद है, ऐसा मुझे लगता है। यह बहुत गहरी बात है और बहुत पते की बात है कि नाट्य के प्रमाण ये तीन ही क्यों बताये।

लोको वेदास्तथाध्यात्मं प्रमाणं त्रिविधं स्मृतम्। [ना. शा. 26.119]

मुझे लगता है, यह व्याख्या कहीं दी नहीं है जो मैं कह रही हूँ। अभिनवगुप्तपाद ने भी कुछ अधिक व्याख्या यहाँ नहीं की। बहुत सोचते-सोचते मुझे तो अपनी छोटी बुद्धि में इतना ही समझ में आया कि मानव जीवन के समष्टिगत ज्ञान psychology में जिसको हम collective consciousness कहते हैं को वेद कहा गया, यहाँ अध्यात्म में व्यष्टि की बात है और वेद में ज्ञान के निबद्ध होने की बात है। किसी भी समाज में निबद्ध-धारा में जो भी ज्ञान की धारा चलती है, उसको व्यापक रूप में 'वेद' कह सकते हैं। वैसे तो चार वेद हैं, लेकिन यहाँ केवल चार वेदों की बात हो, ऐसा मुझे लगता नहीं।

लोको वेदास्तथाध्यात्मम् - यहाँ लोक सबसे पहला प्रमाण है। क्योंकि लोक यहाँ व्यापक रूप से आ गया। अब हम और दर्शनों में जब प्रमाण पर विचार करते हैं तो एक (प्रत्यक्ष) से लेकर आठ-नौ प्रमाणों की बात यहाँ है। हम अनुमान की बात करते हैं, इस पर तो बहुत-बहुत

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विचार है दर्शनों में, मैं तो कुछ कह भी नहीं सकती उसके बारे में। किन्तु इस प्रकार से लोक को प्रमाण नहीं कहा गया। हालाँकि लोक में शब्द भी आ जाता है, प्रत्यक्ष भी आ जाता है। लोक शब्द में तो सभी कुछ शब्द, प्रत्यक्ष और अनुमान- मुख्य रूप से ये तीन प्रमाण तो प्राय: सभी लोग मानते हैं। तो 'लोक' प्रत्यक्ष तथा शब्द में आ जायेगा किन्तु फिर भी यह उससे भी अधिक व्यापक है। और 'वेद' तो 'शब्द' प्रमाण में प्रमुख है ही।

नाट्यशास्त्र की यह अपनी बिल्कुल ही भिन्न स्थापना है अन्य सभी शास्त्रों से, क्योंकि यह तो प्रयोग का शास्त्र है। इस प्रयोग के शास्त्र को किन प्रमाणों की आवश्यकता है। प्रयोग के शास्त्र को सब से पहले लोक का प्रमाण चाहिए। केवल लोक से भी काम नहीं होगा। किसी भी समाज, समुदाय की जो निबद्ध ज्ञान की धारा है उसका भी बोध होना चाहिए। निबद्ध को अंग्रेजी में formulated कह सकते हैं। कहते हैं न कि यह गीत हमने बाँध दिया। यानी उसका जब एक रूप नियत कर देते हैं तो उसको हम निबद्ध कहते हैं। और जो अनियत है वह अनिबद्ध है, जैसे आलप्ति। आलाप करते हैं गाने-बजाने वाले, तो वह अनियत है, ऐसा निश्चय नहीं है कि इसके बाद यह करेंगे, इसके बाद यह करेंगे, ऐसा करेंगे, यह नहीं होता। कुछ उसमें क्रम-भेद भी हो जाता है, व्यक्तिगत भेद हो जाता है, इसलिए उसको अनिबद्ध कहते हैं। तो जो अनियत है वह 'वेद' में नहीं आयेगा, मुझे लगता है नियत ही आयेगा वेद में, निबद्ध-धारा। निबद्ध और अनिबद्ध हर बात में चलते हैं। संगीत में तो खैर ये बहुत ही व्यापक शब्द है, किन्तु और भी जीवन में सर्वत्र होते हैं। कुछ काम हम निबद्ध रीति से करते हैं, कुछ अनिबद्ध रीति से। दोनों मिलाकर जीवन चलता है। एक से नहीं चलता। संगीत भी दोनों से चलता है। निबद्ध की भी आवश्यकता होती है और अनिबद्ध की भी।

नाट्यशास्त्र की यह स्थापना नाट्यशास्त्र को अन्य सभी शास्त्रों से भिन्न करती है क्योंकि सबसे पहला स्थान यहाँ लोक को दिया है, फिर वेद को भी छोड़ा नहीं है और व्यक्तिगत अनुभव (अध्यात्म) को भी मान्यता दी है। अपने-आप को जो ठीक लगे। आपको अपना अनुभव भी तो साथ देगा। आप जब नाट्य की संरचना करेंगे या अभिनय करेंगे या नाट्य का निर्देशन देंगे उसमें आप से पहले लोक को देखेंगे, लोक में क्या हुआ करता है, हमारे समाज में क्या हुआ करता है, फिर आप यह देखेंगे कि किसी भी प्रसंग में हमारे समुदाय में निबद्ध धारा क्या है? आम्नाय क्या चल रहा है, क्या धारा चली आई है फिर सबसे अन्त में आप यह भी देखेंगे कि आप के अपने आप को कौन सी बात ठीक लगती है। उसके हिसाब से आप करेंगे। वह भी आवश्यक है। आत्म-प्रत्यय भी आवश्यक है। वह अध्यात्म में आ जाता है। और वह कला में बहुत ही आवश्यक है। इसीलिए नाट्यशास्त्र को अध्यात्म प्रमाण अलग से कहना पड़ा। अध्यात्म

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का अर्थ यहाँ परमार्थ नहीं है। यहाँ तो अधिदैव, अधिभूत, अध्यात्म और 'लोक' यानी जीवन। 'लोक' का मतलब यहाँ Folk बिल्कुल भी नहीं है। जीवन में क्या होता है, वैसा ही करिए। उससे उल्टा नहीं कर सकते, निर्णय का आधार होगा लोक अर्थात् जीवन।

अब ये तो लोक और नाट्य की अब तक मैंने थोड़ी-बहुत चर्चा की। हमारे देश में लोक और वेद और लोक और शास्त्र - ये दो जोड़े और भी प्रचलित हैं। बहुत ही व्यापक जोड़े हैं और ये जो जोड़े हैं, ये ऐसे नहीं हैं कि binary opposites (परस्पर विरोधी) हों। इस बात पर मैं थोड़ा सा बल देना चाहती हूँ कि पश्चिम की जो चिन्तन-पद्धति है, उसमें हमें binary opposites अधिक समझ में आते हैं। यदि कोई जोड़ा है तो हम यह समझते हैं कि ये एक दूसरे के विरोधी हैं। ऐसा यहाँ नहीं है। वहाँ तो बहुत कुछ चिन्तन विरोध मूलक आधारों को ले कर चलता है। लेकिन हमारे यहाँ के जो जोड़े हैं लोक और शास्त्र हैं या लोक और वेद हैं, चाहे लोक और नाट्य हैं, ये ऐसे binary opposites नहीं हैं, ये परस्पर पूरक complimentary हैं। किसी भी क्षेत्र का ज्ञान कहिए या अनुभव कहिए इन दोनों को लेकर पूरा होता है, समग्र होता है। किसी एक से समग्र नहीं होता। अकेले वेद से भी नहीं होता। यहाँ तक लोक की प्रतिष्ठा है। क्योंकि लोक निरन्तर गतिशील है। वेद तो निबद्ध धारा है, उसमें भी गतिशीलता अपने ढंग की होती है किन्तु अनिबद्ध में गतिशीलता अधिक रहती है। यद्यपि ये दोनों सापेक्ष हैं, परस्पर निरपेक्ष absolute categoriesबिल्कुल नहीं हैं कि यह लोक है, यह वेद है, या यह निबद्ध है, यह अनिबद्ध है। निरपेक्ष नहीं है हाँ सापेक्ष है,relative categoriesहैं। सापेक्ष से मतलब यह कि यह अधिक निबद्ध है, यह कम निबद्ध है, यह अधिक अनिबद्ध है, यह कम अनिबद्ध है, इतना ही। जैसे कि हम आमतौर से समझते हैं और बहुत कुछ यह सत्य भी है। हम समझते हैं कि वेद में उच्चारण की परम्परा बिल्कुल अविच्छिन्न रही है। ठीक है, एक दृष्टि से ठीक है किन्तु जब देश-भेद देखते हैं तो केरल में जिस प्रकार की साम-गान-पद्धति आज प्रचलित है ठीक वैसी दूसरी पद्धतियाँ नहीं हैं। उनका भेद स्पष्ट दिखलाई देता है। देश-भेद वहाँ भी आ जाता है। हाँ, सापेक्ष रूप से कम है। absolute कुछ भी नहीं कह सकते, कहीं भी नहीं कह सकते। कहीं देश-भेद अधिक है, कहीं कम है लेकिन कतई नहीं है यह कहना बहुत कठिन है। यह अनुभव से पुष्ट नहीं होगा। लोक नाट्य का तो पूरक है ही, नाट्य का तो काम लोक के बिना चलता ही नहीं। कोई सवाल ही नहीं है चलने का। किन्तु शास्त्र भी लोक के बिना नहीं चलता। जब संगीत-शास्त्र में वाग्गेयकार के लक्षण कहे गये, जो 'वाचं गेयं च कुरुते' (संगीतरत्नाकर 3.2)।

अर्थात् जो गीत का पद भी बनाता है और उसकी स्वर-लय योजना भी बनाता है, वह वाग्गेयकार है। उसके गुणों में, यह भी बताया है - 'देशस्थितिषु चातुरी' (संगीतरत्नाकर, 3.4)

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भिन्न देशों की स्थितियाँ भी उसको मालूम होनी चाहिए। बंगाल में लोग क्या करते हैं, गुजरात में क्या करते हैं, यह उसको मालूम होना चाहिए। तभी वह सच्चा वाग्गेयकार हो सकता है। नाट्य वाले को तो और अधिक मालूम होना चाहिए देश-भेद, काल-भेद, जो भी हो।

तो इस प्रकार यह लोक और शास्त्र का जोड़ा, लोक और वेद का जोड़ा, लोक और नाट्य का जोड़ा- ये तीन जोड़े बहुत ही प्रसिद्ध हैं। और भी कोई हो सकते हैं, मेरे ध्यान में न हों लेकिन ये तो तीन बहुत प्रसिद्ध हैं। 'लोक और नाट्य' का जोड़ा तो नाट्यशास्त्र में ही आया है। लोक और शास्त्र का व्यापक जोड़ा है। 'लोक और वेद' पुराना है। जब से वेद है तब से लोक भी है। अब मुझे बड़ी हँसी आती है जब आजकल जो लोग संगीत का इतिहास लिखते हैं वे कहते हैं कि वैदिक काल में संगीत ऐसा था। मुझे हँसी आती है कि वैदिक काल जिसे आप कहते हैं, उसमें क्या केवल वेद का ही उच्चारण और ज्ञान होता था? ऐसा तो हो ही नहीं सकता, लोक में कुछ नहीं होता था? उस समय भी तो लोक में कुछ न कुछ होता ही होगा। क्योंकि जब एक-एक वर्ष या बहुत लम्बे काल तक यज्ञ चलते थे तो दिन में तो खैर आप ने वैदिक मन्त्रों के साथ सब कर्मकाण्ड किया। रात में? रात के समय बैठकर गाथा सुनते हैं, नाराशंसी का गान होता है, वह क्या है? वह वैदिक गान तो नहीं है न ! तो वैदिक काल कहाँ गया ? जिसको आप वैदिक काल कह रहे हैं उसमें भी तो लोक जी रहा है। यह थोड़े ही है कि तब बहाँ लोक नहीं है। लोक तो सदैव है आप के साथ, उससे तो आप बही नहीं सकते। हाँ, उसमें से चुन-चुन के, छाँट-छाँट के निबद्ध धारा बनती चली जाती है, समृद्ध होती चली जाती है, और लोक निरन्तर गतिशील रहता है।

अंग्रेज़ी में folk में एक ध्वनि ग्रामीण की है। उनके यहाँ folk का उल्टा classical है। उनका जोड़ा folk और classical का है। classical वह लिखित परम्परा है और folk अलिखित परम्परा है। मोटा अन्तर यह करेंगे। वहाँ संगीत में भी मोटे तौर पर ऐसा ही है, लेकिन हमारे यहाँ ऐसा नहीं है। जिसको आज हम classical कहते हैं अंग्रेज़ी में, वह भी अलिखित ही है हमारा तो। वह कहाँ लिखित है। वह भी पूरा वाचिक परम्परा पर चल रहा है। 'oral tradition' पर चल रहा है। 'folk' अलिखित है तो 'classical' भी अलिखित है यहाँ तो, वह भेद कहाँ रह गया ? और उसमें एक उच्चावच की भावना आती है। यहाँ उच्चावच की भावना नहीं है। लोक को हमने कभी भी निम्न स्थान नहीं दिया। वह तो जीवन की समग्रता है। जो समग्र है, वहाँ ऊँचा-नीचा क्या कहेंगे। इसलिए जहाँ मुझे अवसर मिलता है, निवेदन करती हूँ कि लोक से हम 'folk' अर्थ न समझें और 'folk' से लोक अर्थ न समझें। क्योंकि लोक शब्द बहुत गहरा और व्यापक है और उसके साथ चाहे 'शास्त्र' को लगा दीजिए, उसके साथ चाहे 'वेद' को लगा

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दीजिए, चाहे 'नाट्य' को लगा दीजिए, जिसको भी लगा दीजिए, वह उसकी समृद्धि का कारण बनता है, और उसको जिलाये रखता है। वह लोक ही है।

इस प्रकार संक्षेप में मैंने नाट्यशास्त्र में लोक की अवधारणा पर विचार किया। एक तो प्रथम अध्याय में जिस प्रकार नाट्य के लक्षण में ही लोक शब्द है उसे देखा। पहले तो नाट्य की उत्पत्ति के लिए ही लोक शब्द सबसे शुरू में आ गया - 'लोके सुखितदु:खिते' लोक यानी मानव-समुदाय जब सुखित-दु:खित हो गया, उसके सुख में दु:ख का भी जब मिश्रण आ गया तब बहुत कुछ अनर्थ होने लगे। तो यह कहा कि अब पञ्चमवेद की आवश्यकता आ गई है। केवल चार वेदों से काम नहीं चलता। वहाँ 'लोक' शब्द आ गया। फिर 'लोकवृत्त'आ गया, 'लोकोपदेश' आ गया, 'लोक-विनोद' आ गया- यह सब कुछ है। और लोकवृत्त की व्याख्या भाव और कर्म से हो गई। यह सारा निवेदन मैंने किया। और फिर नाट्य की प्रस्तुति में दो धारायें - लोकधर्मी और नाट्यधर्मी इनकी चर्चा हमने की। और जीवन के अन्य क्षेत्रों में जो भी लोक के साथ जोड़े बनते हैं, उनकी संक्षेप में चर्चा की।

यह व्याख्यान दिनांक 25 मई 1998 को *ज्ञान-प्रवाह*
सेन्टर फॉर कल्चरल स्टडीज़, वाराणसी, में दिया गया

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TO WHICH GOD SHALL WE OFFER OUR OBLATION ?

PROF. ARINDAM CHAKRAVARTI

The three *Ṛs* of Vedic Tradition : What is in a name ? But, for us, the Vedic people, the name precedes the creation of a thing. The name of my paper today is 'To which God shall we offer our oblation ? 'which most of you will recognise to be a rather simple translation of 'कस्मै देवाय हविषा विधेम '(*kasmai devāya haviṣā vidhema*) Words beginning with the letter 'ṛ' ('ऋ ') appears to be of unique importance for understanding the philosophical outlook of the Vedic people. Not only is the pinnacle of sacred knowledge authorlessly recorded in a text called *Ṛgveda* but also the Vedic metaphysics, epistemology and ethics all revolve around three pivotal words, each of them starting with 'ṛ. 'Thus the Vedic metaphysics, their theory of reality, cosmic causal order and truth is based upon the concept of *ṛta*.

According to the Vedic epistemology, knowledge gained from the words of a *ṛṣi* or a seer of a *mantra* (*mantradraṣṭā*) is the highest kind of knowledge. Neither our own feeble perception nor our logical reasoning by themselves can reach the vistas of knowledge and wisdom which a *Parāśara* or a *Kutsa*, a *Dīrghatamas* or a *Gṛtsamada*, a *Viśvāmitra* or a *Vāmadeva* opens up to us.

Finally, Vedic ethical thought is founded upon the concept of *ṛṇa*, the three or more debts with which a human being is born. The question - 'How ideally should we live? ' is answered in the *Śatapatha Brāhmaṇa* and *Taittirīya Brāhmaṇa* in terms of how we should pay back the debts to ancestors, debts to teachers and debts to the gods. You could make a pun

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and say that just as the English used to say that in order to be a literate person you have to know the three *Ṛs* (reading, writing, & arithmetic). You have to know the three 'ṛs', if you have to know the essence of the Ṛgvedic world-view. You have to know not just about the *Ṛgveda* but what is in it which is *ṛta, ṛṣi* and *ṛṇa*. Don't attach too much importance to this if you think that there are letters which are equally important like 'a', 'ka'; It doesn't matter. This is just an easy *Viṣkambhaka* or prelude to my talk. It is easy to explain to a modern Indian and, let us face it, a modern Indian is a westernised Indian. There is no other definition of modernity for a post-colonial people. It is easy to explain to a modern Indian how every human child owes an existential debt to his or her ancestors or parents. But for their procreative and nurturing activities, we would not have been born or sustained. The West has taught us the individualistic concepts of our birthrights. Legally, I can claim my father's property or part of it, but when it comes to acknowledging our birth-debts, I have heard western or westernised Indian children shruggingly say, 'I never asked them to sleep together and bring me into existence; Why should I be grateful to them?' Still it is possible to convince even modern shrugging Indian youngsters that if life is not a burden but a great opportunity, a great chance, a lucky opening, then precisely because without my asking them, my parents gave me this chance, this window of opportunity, I should be, indeed, indebted and grateful and dutiful towards them and their forefathers for bringing me into this 'What a wonderful world!' (to quote Louis Armstrong, the jazz singer).

So it is possible to convey or get across the meaning of the three *ṛṇas*. Similarly, it is possible to explain inspite of the epistemological vanity of modern enlightened people who think that by their own individual perception, inference and imagination, they can crack all the mysteries of the universe just because they have invented the Internet, it is still possible to convince such people that knowledge is impossible without a pre-supposed background of a tradition. A tradition consists of a line of teachers who have successively enriched the basic data-bank, the think-tank as

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they say now, which we unthinkingly inherit as we are born in a language, a culture and a society. Indeed, the burden of debts owed to teachers, *ṛṣi-ṛṇas* of English educated Indians is all the heavier. We are indebted to Plato as well as *Parāśara*, to Kaint as well as to *Kutsa*, to Galileo as well as to *Gṛtsamada*, to Descartes as well as to *Dirghatamasa*, to Kepler as well as to *Kaṇāda* and we cannot deny either of the *ṛṇas*. But it is extremely hard to explain why we are or should think we are indebted to the gods. Since we think we know the metereology of rainfall and all about soil-science, the biology of plants, the technology of agricultural products and the physiology of digestive organs, it sounds utterly nonsensical if we are told that it is the gods who give us food and help us digest. So we should then give them back something. Taken literally, 'तैर्दत्तान् अप्रदायैभ्यो यो भुङ्क्ते-स्तेन एव सः' (*tairdattān apradāyaibhyo yo bhuṅte-stena eva saḥ*) sounds nothing but children 's stories to a scientifically trained modern Indian. He might pay cultural respect to it but he doesn 't really believe in it because he doesn 't believe that food is given by the gods. And it is not his fault. He is not being faithless. He is just not being able to understand. Unless you understand you don 't even know how to disbelieve. The idea of rain-god or a grain-god, a fertiliser-god or a sun-god can appeal to us as archaic mythology or poetic metaphor, but it simply does not ring true anymore. The real reason why the idea of debt to a god is so dim, inaccessible and obsolete to us is that we don 't know what is god. What kind of creature is a *devatā*. And that 's what I wanted to discuss today, the concept of a *devatā*. That 's the main purpose and I admit that it is one of the most central concepts which has been, sort of, neglected by the neo-Hindu revivalism which has started, as you know, form the 19th century, the late 19th century, and is continuing even now in both society and politics.

Everybody talks about *Īśvara*, God. But God is one whereas *devatās* are many. We have to believe in them otherwise you are not a Vedic person. It is enough to believe in *Brahman*, it is not enough to believe just in *Saguṇa Brahman* or *Īśvara*. You have to believe in *lokas* and *devatās* and take it

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metaphorically, spiritually but also **literally** in order to be an heir to the Vedic tradition. You have to believe that there are gods. My approach to this pertinent question- 'What is a Vedic deity? '- today will be through a philosophical analysis of the famous repeated ending line of the nine verses of the *Hiraṇyagarbha* hymn- 'कस्मै देवाय हविषा विधेम ' (*kasmai devāya haviṣā vidhema*) to which god shall we offer our oblations. 'If I am not wrong it is X.121.1 of *Ṛgveda* and I will do it as I am trained to do, word for word, like a British analytic philosopher. I know the approach sounds Western but it is actually very Indian. Because to take every word apart as far as you can go is very Indian. So 'कस्मै देवाय हविषा विधेम ' (*kasmai devāya haviṣā vidhema*)

KASMAI (कस्मै)

First, a section on 'कस्मै '(*kasmai*). On the face of it, this line looks like an open question. To which god shall we offer our oblations? Deep philosophical questions have been as central to the Vedic psyche as deep mystical answers. The Vedic faith unlike Semitic faith is not a dogmatic cult. A little cultural aside here. Neither the post-Enlightenment modernity nor the pre-Enlightenment scholastic Christian dark ages have direct comparative relevance for understanding the ancient Indian traditions. We have tended to copy the Western historic template (in computer language) to understand our history as well. So we have to have a golden Vedic Classical period like the Greeks and then we have the middle dark period of ritualism, and then we have to have a renaissance and everything. But it doesn 't work out that way. For one thing, our middle period, if there was one, is not a period of blind faith. It could never be so because there is no one faith, there were hundreds of faiths. And there was constant debate among them. And questioning is not renaissance for us. Questioning has always been the heart of Vedic religion and I will try to give evidence. The Vedic culture or cultures, it invites questions and discussions just as much as it encourages sacrificial rituals. Indeed, in an tell-tale prayer of *Ṛgveda* VIII. 101, the enemy (*śatru*) is identified as one who does not take delight

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in discussion, who does not take pleasure in asking good questions and does not make repeated sacrificial offering –

'न यः संपृच्छ न पुनर्हवीतवे न यः संवादाय रमते'
(*na yaḥ sampṛccha na punarhavītave na yaḥ saṁvādāya ramate*)

Mitrāvaruṇa, please save us from such enemies who do not question who do not like discussions, who think 'एतावद् इति निश्चिताः '(*etāvad iti niścitāḥ*) Save us from those people who think they have known the mystery of the world and that is that, no more सम्पृच्छा (*sampṛcchā*) The model of a knowledge-seeker in the *Upaniṣad* is someone who is not *ciketā* (knower) but a *naciketā* (Non Knower). For *saṁpṛcchā* enquiry, you need the pronoun 'who' or 'which' or 'what' and its case-transformations like 'to whom', 'by whom', 'for whom', 'from whom', 'of whom', 'in whom', etc. It is interesting to note that in some of the spiritually and philosophically central texts of the Vedic religion, we find use of this questioning pronoun. Witness *Nāsadīya-sūkta*, *Ṛgveda* X.1.29 - 'किम् आवरीवः कुह कस्य शर्मन् 'कुह '(*kim āvarīvaḥ kuha kasya śarman 'kuha '*) is Vedic alternative form of 'कुत्र' *kutra*) What was to be concealed? Where? For whose benefit? These are some of the questions asked in the *nāsadīya hymn*. Again in the same hymn-को अद्धा वेद क इह प्रवोचत '(*ko addhā veda ka iha pravocata*) कुत आजाता कुत इयं विसृष्टिः (*kuta ājātā kuta iyaṁ visṛṣṭiḥ*) who knows, who in this world can tell, where from this multifarious creation came कः, किं, कुतः, कस्य, कस्मिन् (*kaḥ, kim, kutaḥ, kasya, kasmin*) - all of these forms are available right in this one verse which reveals the limits of human knowledge. At one point, *Śaṅkarācārya* says in his commentories on the *Bṛhadāraṇyaka Upaniṣad* that the *durvijñayatva*, the unknowability by human intellect of the universe, of the reality behind appearance is the greatest knowledge that one can have. The truth that the mystery of the cosmic beginning of time is impenetrable by finite minds and even by superhuman gods who came after the beginning '*Arvādevā*'. That is the truth which is preached by, if any truth is preached, by this great document

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called the *Nāsadīya - sūkta.* The instrumental case which is left out so we have got कः, किं, कुतः, कस्य and कस्मिन् (*kaḥ, kim, kutaḥ, kasya, and kasmin*) in the *Nāsadīya - sūkta* itself. The instrumental case which was left out- 'by whom '- केन (*kena*), becomes so important that an entire *Upaniṣad* is named after it. By who was life given its first momentum? केनेषितं पतति प्रेषितं मनः? केन प्राणः प्रथमः प्रैति युक्तः? (*keneṣitaṁ patati preṣitaṁ manaḥ? kena prāṇaḥ prathamaḥ praiti yukataḥ?*) and then you have the best more possible even by the Greek criterion of philosophizing which is philosophizing about philosophizing, a self-reflectiveness because after these two lines you have a third line which is asking about itself- केनेषितां वाचमिमां वदन्ति? (*keneṣitāṁ vācamimāṁ vadanti?*) These words which I am uttering while asking these questions, who is making me speak **these very** words. Prompted by what are these words uttered? [Thus, somebody was asking me 'Aren 't you stretching the interpretation of *Bhartṛhari* when you say सर्वं मिथ्या ब्रवीमि (*sarvaṁ mithyā bravīmi*) is actually an anticipation of the liar paradox? ' My answer was- 'It is not stretching at all because the germs of the liar paradox of self-reflexibility of language talking about itself is already there in the *Kena Upaniṣad.* ']

Thus begins the unparalleled testament of human questioning. The only remaining के (*ke*) word, किम् (*kim*) word, who कम (*kam*) word-we have covered कः(*kaḥ*), किम् (*kim*), कुतः (*kutaḥ*), कस्य (*kasya*) कस्मिन् (*kasmin*) and केन (*kena*)-was कस्मै (*kasmai*), 'for whom ', which forms the main identifying description of the god to whom the *Hiraṇyagarbha sūkta* is addressed -

कस्मै देवाय हविषा विधेम ? (*kasmai devāya haviṣā vidhema?*)

हिरण्यगर्भः समवर्तताग्रे भूतस्य जातः पतिरेक आसीत्।
स दाधार पृथिवीं द्यामुतेमां कस्मै देवाय हविषा विधेम।।

hiraṇyagarbhaḥ samavartatāgre bhūtasya jātaḥ patireka āsīt ।
sa dādhāra pṛthivīṁ dyāmutemāṁ kasmai devāya haviṣā vidhema ।।

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What does *kasmai* (कस्मै) mean here? Is the text, the unwaivering authoritative *veda* itself unsure as to who is the addressee of this relevant ritual of offering clarified butter? Unknownness of *Parjāpati* is, no doubt, one meaning of this interrogative dative *kasmai* (कस्मै)
अत्र किंशब्दो अनिर्ज्ञातस्वरूपत्वात् प्रजापतौ वर्तते।
(*atra kiṁśabdo anirjñātasvarūpatvāt prajāpatau vartate* I) says *Sāyaṇa*. But like Vedic culture itself, Vedic word is seldom exhausted by a single interpretation. The file of Vedic interpretation is never closed, it is open. There must exist alternatives. I have heard enthusiastic Śaṅkarites ie *Śaṅkarācārya 's* followers saying- There might be doubt in *sāyaṇa* but there is no doubt ever in *Śaṅkara*. *Śaṅkara* gives a definitive interpretation. 'The first verse of the first *Upaniṣad, Īśopaniṣad,* the first verse, *Śaṅkara* 's interpretation, please look into it - मा गृधः कस्य स्विद् धनम् (*mā gṛdhaḥ kasya svid dhanam*) *Śaṅkara* says - 'Do not covet anybody 's wealth. He gives this interpretation and then says 'अथवा (*athavā*) '' or ', do not covet stock because कस्य स्विद् धनम् (*kasya svid dhanam*) who after all is wealth? Nobody. Totally different interpretation. He does not say which one is better. Just leaves it open. We don 't need a Jacques Derrida to tell us the texts are open.

So we have alternatives. कः(*kaḥ*), can also be derived from कामयत (*kāmayate*), desires. There is no creation without the urge to multiply, a *sisṛkṣā*, a desire to make or become many. So *kasmai* (कस्मै) could mean 'for the desirous god. '

Now there is a third alternative. Instead of the agnostic किम् (*kim*) or the wishful कः(*kaḥ*), कस्मै (*kasmai*) could have been derived from कम् [*kam*], a word which means 'bliss ', 'pleasure ' or 'happiness! ' This is why अक (*aka*) means the opposite of pleasure ie. pain and where there is no pain, such a place is called नाक (*nākaḥ*) which is a synonym of 'heaven ', *svarga*. Since *Prajāpati,* Lord of creatures, the first-born golden womb is blissful in nature, he is called कं (*kaṁ*). A meaning even deeper than that is alluded

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to by *Sāyaṇa*, in terms of an *ākhyāyikā*, a kind of Vedic parable. When *Indra*, after having killed *Vṛtra*, asks *Prajāpati*- 'Now, you give me your glory back.' *Prajāpati*, almost nervously, is supposed to have replied- 'If I give you all my greatness, who or what shall I be? To this *Indra* responded by saying, 'since you asked who shall I be, you will be called 'who'.'

[It's uncanny, it's very uncanny how great spiritual heights, when they are achieved by people, even without reading the *Vedas*, what they say, automatically fall in the same rhythm as the *Veda*. I don't think Sri Aurobindo was thinking about this story or the name कं (*kaṁ*) when he wrote that beautiful poem which many of us have heard Karan Singhji recite called 'who'. Some of its couplets are still ringing in my ears-

'Whose is the hand that sends Jupiter spinning into space,
and also spends all its crafts to shape a single curl of a baby's hair.'
Now this poem is called 'who' and it is about *Hiraṇyagarbha*.]

The deeper reason for this is found in a part of *Yāska's Nirūkta* where he says that the *devatās* and especially *Parjāpati* are by nature best described by a pronoun and not by a noun-

जा शोनो एइ कर्णपुटे सब ई माएर मन्त्र बटे।
तारा पञ्चाशद्वर्णमयी वर्णे वर्णे नाम धरे॥

(*jā śono ei karṇapute sabai māyera mantra bate* ।
tārā pañcāśad varṇamayī varṇe varṇe nāma dhare ॥)

Their *Prakṛti* is *sarvanāma*. Any name can describe it.
There is a *Rāmaprasāda Bengāli Kālīsaṅgīta* where it says-
प्रकृतिसार्वनाम्न्याच्च नैता अदेवताः, किन्तु महानयम् आत्मा विश्वरूपः स्तूयते,
प्रकृतेः सार्वनाम्न्यम्। प्रकृतिर्वै सर्वनाम।

(*prakṛtisārvanāmnyācca naitā adevatāḥ, kintu mahānayam ātmā viśvarūpaḥ stūyate, prakaṛteḥ sārvanāmnyam* । *prakṛtirvai sravanāma*।)

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कस्मै (*kasmai*) thus refers to the Lord of all creatures, that Blissful God called 'who', 'कम्' (*kam*). So, there is uncertainty but there is serenity as well. It is *Prajāpati*. His name is 'क' (*ka*) A *devatā* is by her very nature, named by a pronoun, an 'all-name', *sarvanāma*. I have nothing more to say about कस्मै (*kasmai*).

Now DEVĀYA (देवाय)

Where does the word 'Deva' come from? Grammarians don't like *Yāska* because he was, really not only creative but playful about derivations. You give him some phonetic similarity and he will make a derivative out of it. So he says-

देवो दानाद् वा दीपनाद् वा द्योतनाद् वा द्युस्थानो भवतीति वा ।

(*devo dānād vā dīpanād vā dyotanād vā dyusthāno bhavatīti vā*)

So, the interpretations go some what like this. Etymologically, from the word 'div' which can mean 'effulgence' or 'illumination.' So it is also connected to the Latin 'deus' and divine and derivable according to the *Niruktakāra,* also, from '*dā*', 'to give' and *dyauḥ,* the sky or heaven because they live in heaven. In high heaven, they are *devatā* because they are the entities to whom you ought to give. They exist just to receive sacrificial offerings, that's their job from their point of view. Unless there were *devtās,* who would we give to? Now, that's a very strange concept. Whenever you give something to somebody, you make a god out of that. If you are giving service to your father, you are becoming a *pitṛdeva.* If you are giving service to your guests, you are becoming an *atithideva.* So, anybody who receives gifts and thereby facilitates the slackening of the grip of the ego on our possessive self is a god. And we are grateful to that entity because it is giving us an opportunity to make a better life by loosening our grip on possessions because to possess more is to die more. There are some extremely deep-rooted concepts in order to understand, which we have to go into the concept of food, owner of food, giver of

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food, eater of food and who is it, who eats without being eaten. When you eat, consume something, according to the Vedas, thinking this is my rightful thing, I have every right to eat this, I have earned this and nobody can take it away from me, this is my share, with that hogging kind of *gṛdhnūtā* (this word comes from गृध्र (*gṛdhra*) a vulture-like attitude. Then you think you are eating out actually you are being eaten. Hence, the *Mahābhārata* derivation, again playful derivation of the word मांसः (*maṁsaḥ*). I think I eat it but it eats me. But vegetarians have no reason to relax. If they treat their food as their birthright and not as something that has been gracefully showered on them forgetting that they have a duty to share and if they eat alone, sitting in the privacy of their hotel room, breakfast served on bed, then as a *kevalādi*, lonely eater, they will be only sinners and will be eaten by that very breakfast. So, *dānādvā*.

But then the most important interpretation is 'luminous', द्योतनात्, दीपनात् (*dyotanāt, dīpanāt*) and that is why nowadays, in politics, a *devatā* is called a luminary. Any luminary is a *devatā* very consonant with the Vedic image. In some place, the *niruktakāra* says that even a man who is very great and famous, if he has *yaśaḥ* and if he has a luminousness about him, he can be called a *devatā. A devatā* can become *devatā* just by being luminous. Of course, luminousness is interpreted in a very wide sense. But then there are deeper spiritual meanings and anybody who is acquainted with the work of *Śrīmat Anirmāṇa* knows that he gave a spiritual interpretation in the body, a certain kind of brightness happens, a certain kind of heat happens when you have the *āveśa* or the induction by a divine spirit. So that is the interpretation of luminosity.

But I want to go towards some different interpretation which is not in *Yāska* directly but which I find in *Abhinavagupta*. Not in his *Tāntric* works but in his commentary to *Bhagavadgītā* and this, I hope, will stir up some controversy. Since I am someone who संवादाय रमते (*saṁvādāya ramate*). I would like to have a *saṁvāda* on this. We all know the famous *Gītā* passage

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where the ecological cycle is described that we have to, perform Sacrifice because we get food from god given rainfall. From that food the first part we have to give to other people or beings. A very good thing to study about this is the सप्तान्नविद्या (*saptānnavidyā*) in बृहदारण्यकोपनिषत् (*bṛhadāraṇyakopaniṣat*) - seven kinds of food. The first is sādhāraṇa. Up to an ant every living being has right over the first part of my food. That is why the first part of the food has to be set aside. Now having done that by means of *yajña,* towards the gods giving up of *dravya,* whatever we posses- द्रव्यत्यागः (*dravyatyāgaḥ*). Having done that, that will promote clouds and from the clouds will come rain and from rain again food and so on - एवं प्रवर्तितं चक्रम् नानुवर्तयतीहयः (*evaṁ pravartitaṁ cakaram nānuvartayatīhayaḥ*) This is a cycle and one who doesn 't follow that, his whole life is full of sin, अघायुरिन्द्रियारामो मोघं पार्थ स जीविता (*aghāyurindriyārāmo moghaṁ pārtha sa jīvitā*) We all know that, but what is the interpretation? Everybody else, *Madhusūdan, Śrīdhara, Śaṅkarācārya, Rāmānujācārya,* everybody has interpreted this in terms of the gods and our duty towards gods in terms of our debts towards gods and so on because it almost says so काठतः (*kāṭhataḥ*)

देवान् भावयतानेन ते देवा भावयन्तु वः ।
परस्परं भावयन्तः श्रेयः परमवाप्स्यथ ॥ '

(*devān bhāvayatānena te devā bhāvayantu vaḥ* ।
parasparaṁ bhāvayantaḥ śreyaḥ paramavāpsyatha ॥)

Now, if you see the *nijanta bhū dhātu* here, the *bhāvayanta* means *vardhayantaḥ, āpyāyantaḥ,* that we help the *devatās* to grow. Now that creates the first suspicion. We thought the *devatās* are unchangeable, *ajara, amara.* How can we help them grow? Do they need nourishment from us? Are they dependent on us? If we take this passage of the *Gītā* seriously, they are -We have to. Unless we give offerings, unless we do our duties, our *devatās* will get emaciated. They are हविर्भुजः (*havirbhujaḥ*) The person who doesn 't give he not only does not nourish his friend but he also does not nourish the sun- 'न सखायं न अर्यमाणम् ' (*na sakhāyaṁ na aryamāṇam*).

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This is from the *Dāna-sūkta*. So how can you promote the sun. You help the sun to rise by giving gifts. If you don't then the seasons go bad. Unprecedented summers come to a city which is not used to that kind of thing. The cycle changes, so we help them flourish. What are they? *Abhinavagupta* gives a very *Abhinava* interpretation- 'देवान् भावयत इति' (*devān bhāvayata iti*). We have to remember, the verb is '*div*'. One form is *Divyati* which means 'blaze', sports देवा: क्रीडनशीला: इन्द्रियवृत्तय: । (*devāḥ krīḍanaśīlāḥ indriyavṛttayaḥ*).

Here gods mean 'Sense organs'. Or if you have to say the *devatās* are the *īśvarīs* of *karaṇas*- करणेश्वर्य: (*karṇeśvaryaḥ*), the goddesses presiding over *indriyas*. Now this notion of *Abhimānini devatā* or *adhiṣṭhātri devatā* is also important in *Tantra*. I dare not say anything about this because there is at least one, sort of, internationally renowned specialist of *Tantra* sitting in the audience who will catch me, so I don't want to talk about it. - देवता:= रहस्यशास्त्रप्रसिद्धा: क्रीडाशीला इन्द्रियवृत्तय: । ता: देवता: अवश्यकर्तव्येन मुक्तसङ्गत्वेन कृतेन यज्ञार्थ्येन कर्मणा तर्पयत । (*devatāḥ = rahasyaśāstraprasiddhāḥ krīḍāśīlā indriyavṛttayaḥ । tāḥ devatāḥ avaśyakartavyena muktasaṅgatvena kṛtena yajñārthyena karmaṇā tarpayata* ।). You should satisfy the sense organs because they are gods. What a sacrilegeous thing to say! We are supposed to control our sense organs. Apparently the *Gītā* is saying that you should satisfy your sense organs, that is your duty. And that is called sacrifice - यथासम्भवान् विषयान् भक्षयथ । (*yathāsambhavān viṣayān bhakṣayatha*). If having fed objects of consumption to the sense organs we can satisfy basically the *indriyas* without getting attached, performing our obligatory duties in a craving-free manner -

अवश्यकर्तव्येन नित्यकर्मणा मुक्तसङ्गत्वेन कृतेन । (*avaśyakartavyena nityakarmaṇā muktasaṅgatvena kṛtena*) then such a life may lead even to final liberation. It has to be done without *āsakti*. Now that's the hard part. Many people appeal to tantric ideas and greedily satisfy their sense organs till the end of their lives and we know how they end. But this non-attached living of a

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full life will give us *apavarga* and then those *indriyas,* the sense organs will give us back as their gifts *apavarga.* Both *abhyudaya* and *apavarga.* At this point I am not sure I have fully understood what *Abhinavgupta* is saying because he is referring to some lofty spiritual matters here. Let me just read out the text of the commentary on this line - देवान् भावयत इति। देवाः क्रीडनशीलाः इन्द्रियवृत्तयः करणेश्वर्यो देवताः रहस्यशास्त्रप्रसिद्धाः। ता अनेन कर्मणा तर्पयत, यथासम्भवं विषयान् भक्षयत इत्यर्थः। तृप्ताश्च सत्यस्ता वो युष्मान् आत्मन एव स्वरूपमात्रोचितान् अपवर्गान् भावयन्तु स्वात्मस्थितियोग्यत्वात्। एवम् अनवरतम्... (*devān bhāvayata iti l devāḥ krīḍanaśīlāḥ indriyavṛttayaḥ karaṇeśvaryo devatāḥ rahasyaśāstra-prasiddhāḥ l tā anena karmaṇā tarpayata, yathāsambhavaṁ viṣayān bhakṣayata ityarthaḥ l tṛptāśca satyastā vo yuṣmān ātmana eva svarūpamātrocitān apavargān bhāvayantu svātmasthitiyogyatvāt l evam anavaratam...*)

Now this is the part I am not sure about-

व्युत्थान - समाधिसमयपरम्परायाम् (*vyutthāna - samādhisamayaparamparāyām...*)

So there is a succession of *vyutthāna* and *samādhi* and *vyutthāna* and *samādhi.* As it were, during the time of *vyutthāna* when you are not *samāhita,* you feel the tendency, the little thirsts that the *indriyas* have, the *devatās.* Who are the *devatās?* These sense organs. They are having a little thirst and then when you give them *tripti,* then there is a little *samādhi,* little *viśrāntis,* may be a little *śānta rasa,* a restful trance. एवमनवरतव्युत्थानसमाधिसमयपरम्परायाम् इन्द्रियतर्पण तदात्मसाद् भावलक्षणे परस्पर भावने सति शीघ्रमेव परमं श्रेयः। (*evamanavaratavyutthānasamādhisamaya-paramparāyām indriyatarpaṇa tadātmasād bhāvalakṣaṇe paraspara bhāvane sati śīghrameva paramaṁ śreyaḥ*)

This आत्मसाद्भावलक्षणेन (*ātmasādbhāvalakṣaṇena*) I will come back to what I want to say here is that what he is meaning perhaps is this that there is a moment of intense bliss if you can stay as witness to the process of the satisfaction of your own sense urges. If you can have that attitude, then

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you will notice that at one point the sense organ is no longer just a *grāha*, not just a taker and the object, a separate object from it. The light that shines in the eye is the same as the light that illuminates the visible object. The object and the sense organ get identified and in that unifying moment of mutual making, there is an *'ātmasāt bhāva lakṣaṇa*- तदात्मसाद्भावलक्षणे परस्पर भावने सति शीघ्रमेव परमं श्रेयः (*tadātmasādbhāvalakṣaṇe paraspara bhāvane sati śīghrameva paramaṁ śreyaḥ*) and in that unification of the objective world with the subjective, grasping sense organ, there is an intimation of that unity, of the *paramaṁśreyaḥ*. What is the *paramaṁśreya* ? *Abhinavagupta* says - परमं श्रेयः परस्पर भेद विगलन लक्षणं ब्रह्म प्राप्स्यथ। (*paramaṁ śreyaḥ paraspara bheda vigalana lakṣaṇaṁ brahma prāpsyatha*). The melting away of all mutual distinctions & differences is the ultimate good! Anandamayee Mā used to say - What is *Vedānta* ? It is *bhedānta*. He goes on - न केवलमित्थमपवर्गे यावत्सिद्धिलाभेऽपि अयं मार्गः इत्याह - इष्टान् भोगान् हि वो देवाः दास्यन्ते यज्ञभविताः तैर्दत्तान् अप्रदायैभ्यो यो भुङ्क्ते स्तेन एव सः etc यज्ञतर्पितानि हि इन्द्रियाणि स्थितं बध्नन्ति यत्र कुत्रापि ध्येयादौ इति। (*na kevalamitthamapavarge yāvatsiddhilābhe'pi ayaṁ mārgaḥ ityāha - iṣṭān bhogān hi vo devāḥ dāsyante yajñabhavitāḥ tairdattān apradāyaibhyo yo bhuṅkte stena eva saḥ etc. yajñatarpitāni hi indriyāṇi sthitaṁ badhnanti yatra kutrāpi dhyeyādau iti*) If you are trying to have a *citta-vṛtti nirodha*, you cannot starve your sense organs. If you starve them, they will revolt and always be restless. You can hide the restlessness but you can never make them restful. So you have to give them their due; they are *devatās*. यज्ञतर्पितानि हि इन्द्रियाणि (*yajñatarpitāni hi indriyāṇi*) but you have to do it as a *yajña*, स्थितिं बध्नन्ति यत्र क्वापि धिया - (*sthitiṁ badhnanti yatra kvāpi dhiyā*) Once they are *tarpita*, once they are satisfied, once they are pacified, once they get placated as it were, pleased, some of the gods in the Vedic theogomy are called *āprī devatā*. We all know this - *āprī devatā* and why *āprī* ? The *niruktakāra* says that because if they are *prīta*, if they are pleased, then they do आप्यायन (*āpyāyana*), they make us flourish. They nourish us if they are pleased. So from आप्यायन (*āpyāyana*) and प्रीति (*prīti*), they are called *āprī*. This is not grammar, this is *nirukta*.

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अतएव तद्व्यापारे सति तेषां विषयाणां स्मृतिसंकल्प ध्यानादिना भावाः - विषया इन्द्रियैरेव दत्ताः (*ataeva tadvyāpāre sati teṣāṁ viṣayāṇāṁ smṛtisaṅkalpa dhyānādinā bhāvāḥ - viṣayā indriyaireva dattāḥ*) If somebody having attained a spiritual height ungratefully thinks- Oh! those lowly sense organs of mine, they were just disturbances, now I am frozen in suprasensory *samādhi* .

चेतश्चुम्बित चन्द्रचूडचरणो ध्यानामृतं वर्त्तते (*cetaścumbita candracūḍacaraṇo dhyānāmṛtaṁ varttate*) they are being ungrateful. It is thanks to the *indriyas* that they have achieved this state. If the *indriyas* didn 't help him flourish, so he is saying, and the ability to concentrate on any object, be it a *pratīka* like *praṇavadhvani.* How would you have heard the *praṇava* if you didn 't have hearing ? How would you have read the *śāstras* if you didn 't have the eyes?

These very windows, these *'kha'*- okay, they are not *antarmukhāni,* they are *parānci* but unless they were there, our *citta* would not have gone towards the ultimate *'kha'*- unless these little *'kha-s'* were here. So they are not just *duh:- kha* and *su-kha* but also connect to the ultimate *'kham'*. So *Abhinavagupta* says one who decries, starves and ungratefully denies the sense organs, he is doing this तैर्दत्तानप्रदायैभ्यो भुङ्क्ते, तेषां विषयाणां स्मृतिसंकल्पध्यानादिना भावा विषया इन्द्रियैरेव दत्ताः, यदि तेषामेव उपभोगाय न दीयन्ते तर्हि स्तेनत्वं चौर्यमेव स्यात् छद्मचारित्वात् । (*tairdattānapradāyaibhyo bhuṅkte, teṣāṁ viṣayāṇāṁ smṛtisaṅkalpadhyānādinā bhāvā viṣayā indriyaireva dattāḥ, yadi teṣāmeva upabhogāya na dīyante tarhi stenatvaṁ cauryameva syāt chadmacāritvāt*)

And now you can see an interpretation which, I think, the modern mind would really delight in because it says that any such self-denying, renouncing, *tyāgī,* is acting in 'bad faith'. Now, then *Abhinava* quotes the famous *Gītā* passage- उक्तं हि पूर्वमेव भगवता मिथ्याचारः स उच्यते। (*uktaṁ hi pūrvameva bhagavatā mithyācāraḥ sa ucyate*). Now tell me one thing frankly. We have read this passage- one who eats without giving back the *yajñika* offerings to the *devatās,* okay, he is a thief. We have also read the

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passage that just by externally stopping the doors of the *indriyas*, if somebody internally keeps thinking about them, he is a fraud a *mithyācārī*. But did you ever think of connecting these two ? I don 't think we did. At least I didn 't. That was a description of fraudulent *nirodha*.

कर्मेन्द्रियाणि संयम्य य आस्ते मनसास्मरन् ।
इन्द्रियार्थान् विमूढात्मा मिथ्याचारः स उच्यते ।।

(*karmendriyāṇi saṁyamya ya āste manasāsmaran* ।
indriyārthān vimūḍhātmā mithyācāraḥ sa ucyate ।।)

But whenever we think of offering, we think of actually denying our self because our notion of *tyāgī* is a *tyāga* which hurts. And that 's all right, it should hurt in a way. But after a *tyāga* is fulfilled and after all, there is a *tyāga* we do, a subtler *tyāga* when the god to which we are giving, we don 't think of them as an external agent who will take our gifts and go away and *Indra* will rule in heaven with our food - offerings he will flourish. If we think of that *Indra* as my own sense organ, as my own *manas*, if we think of that sun to whom we are giving water, flower, offering food on a particular day of the year or every morning, if we think of that sun as the presiding deity of my own eyes:

यश्चासौ आदित्ये स एव चक्षुषि ।

(*yaścāsau āditye sa eva cakṣuṣi*)

If we think that way then, of course, *tyāga* doesn 't hurt because it is giving back.

However, there is a serious risk in our interpretation. There is a way in which it can be distorted. People might think that we have got a license to just satisfy our sense organs and just have a good time. Is that *yajña*? But remember it has to be done -

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अवश्यकर्तव्यत्वेनमुक्तसङ्गत्वेन कृतेन...

(*avaśyakartavyatvenamuktasaṅgatvena kṛtena.....*)

And that 's the hard part अतो अयं वाक्यार्थः (*ato ayaṁ vākyārthaḥ*)

He is now doing the summing up (*upasaṁhāra*) of this interpretation -

यः सुखोपायं सिद्धिम् अपवर्गं वा प्रेप्सति तेन इन्द्रिय कौतुकनिवृत्तिमात्रफलतया एव भोगा यथोपनतम् आसेव्याः।

(*yaḥ sukhopāyaṁ siddhim apavargaṁ vā prepsati tena indriya kautukanivṛttimātraphalatayā eva bhogā yathopanatam āsevyā*)

One should not refuse *bhogas* but thinking of them that this is just a fun for the *indriyas* who are distinct. Okay, they are having their fun and I am watching. इन्द्रिय कौतुकनिवृत्तिमात्रफलतया एव भोगा यथोपनतम् आसेव्याः। (*indriya kautukanivṛttimātraphalatayā eva bhogā yathopanatam āsevyāḥ*) But still, even after this detachment thing added, it is a very radical interpretation and I submit to you.

I end by saying that this is not just *Abhinavagupta 's* fad, it is not a Kashmiri, sort of, from the border provinces, an interpretational violence. Why? Well *yājñavalkya* was not a Kashmiri. He was a little fond of cows, especially if they had golden horns and he was also fond of jokes just as *Abhinavagupta* was. He makes the otherwise dry *Bṛhadāraṇyaka Upaniṣad* humorous by that famous line- नमो वयं ब्रह्मिष्ठाय कुर्मः। गोकामा हि वयम् (*namo vayaṁ brahmiṣṭhāya kurmaḥ / gokāmā hi vayam* I)

This *Yājñavalkya* was asked by one *Vidagdha Śākalya.* (This man had a rather sad ending. *Gārgī* was only threatened that her head will fall off but *Śākalya* 's head actually fell off!) In any case, I don 't want to think of *Śākalya as a Kabandha* here but before that when he still had his pomp of learning -

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शाकल्य पप्रच्छ 'कति देवा: '? (*śākalyaḥ papraccha 'kati devāḥ '?*)

'How many gods are there? ' And this is a question that modern Indians feel very embarrassed about. This polytheism they don't know how to really tackle because thanks to all the reformative movements, we have been very proudly monotheistic and about these *devatās* we have said, 'Well, they are just like Christian's angels. So don't worry about that, they are not our god. ' Actually, the concept of *devatā* and *parama devatā*, they are continuous and ultimately *Yāska's* interpretation of *devatā* would be प्राण एव एक: देव: (*prāṇa eva ekaḥ devaḥ*) but we will see that this is just not *yāska*, this is also *Yājñavalkya*.

When he was thus asked he said, three thousand and three *devatās*. *Śākalya* asks still, 'How many? ' He said - 'Three hundred and three. ' Then he said 'Thirty-three. ' Then he said six. Then he said three. Then he said two. Then he said one and a half and then he said one. Now what is this process? The process of reducing. Some kind of a mathematical reduction of the gods. Yet he has attached special importance on the number thirty-three. And now if you look at his list of thirty-three *devatās*, you will see that *Abhinavagupta* was right. The *devatās* are the *indriyas* and the environment and nothing besides because first he says eight *Vasus*, eleven *Rudras*, twelve *Ādityas*, one *Indra* and one *prajāpati*. That makes thirty-three. That's your shopping-list for *devatās*.

Okay, what are the *Rudras* ? Now, later on in *Paurāṇic* thought, you have other descriptions of *Rudras*. I don't actually want to say this later on thing I don't like this chronologization. In *Purāṇas*, in the imagination of the *bhaktas*, eleven *Rudras* can mean a whole range of things. I will give you one example, how *Śiva* became the eleventh *Rudra*. This is a devoted person's imagination. You cannot but admire the imagination. And a *devatā* is created right here at this moment of this great *bhakti*- washed imagination. And this is no less than *Madhusūdan Sarasvatī*. A little boy is

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born in *Gokul,* a little dark baby and *Śiva* comes to see the boy. The boy has ten toes, very small, sweet toes. In each toe, there is a nail shining like mirror. *Śiva* goes to touch the feet of that little boy, sees his own mirror image in ten of them and as a result becomes the eleventh *Rudra.* This is *Madhusūdan Saraswatī,* in the beginning invocation *śloka* of the *Bhakti-Rasāyana.*

But what are the *Rudras* according to *Yājñavalkya* who is a *brahmiṣṭha. Rudras* are the eleven *indriyas* - the five *karmendriyas,* the five *jñānendriyas,* and *manas.* Why are they called *Rudras? Rudra* means one of makes you cry. रोदयति इति रुद्रः । (*rodayati iti rudraḥ*). When these *indriyas* leave you, any one of them, they make you cry and then everybody cry when all of them leave together at death. But if you lose your eye, you cry, if you lose your hearing, you cry. यदा उत्क्रामन्ति तदा रोदयन्ति (*yadā utkrāmanti tadā rodayanti*). So this is the *Rudras,* the eleven organs. Imagine our procreative organ, or digestive and evacuative organ, the *devatā,* that is what we are made of. We are not just that but also the eight *Vasus.* You would expect them to be some divine being. Well, they are but what do they preside on ? And *Yājñavalkya* identifies them with what they preside on - fire, earth, air, middle region, sun, heaven, moon, stars, so are the *aṣṭa vasus.* And then you have *Indra* and *Prajāpati.* And *Indra* can be easily identified with environmental forces as well because of other reasons.

On the one hand you have elements - earth, water, air, fire which are to be received, objects. On the other hand, you have the receivers which act upon them. And at this point I will invoke the philosophical support of an obscure but great thinker called K.C. Bhattacharya who, in his little read book called 'Studies in Vedantism', attempts, quite as novel as *Abhinava's* interpretation of the concept of the *devatā.* And he says 'The experience of the object rouses desire in us. Desire again begets experience, restless whirl of relations.' In the aesthetic consciousness, however, such as is roused in rapt contemplation of *upāsanā,* one rises to a universal standpoint

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from which is witnessed the identity of the sentient elements of the body with the different aspects of the object which is sensed. The restless relations, the attractions and repulsions between the body and the object are then felt to be illusory differentiations of one 's unity. The eye and the visible aspect of thing, for example, contribute a unity and that is called the sun as god. And he says that the real problem of a philosopher is to understand why it is then if sun is the *indriya,* which is the unity of the visual organ as well as the visible *rūpa,* then why is it that your *indriya* and my *indriya* are different? Is it? And he says that if you look into *Sāṅkhya,* then seems as common evolutes of *prakṛti* - we actually share in the common *indriya tattvas.* And the differentiation between the *tanmātra* aspect of it or the *bhūta* aspect of it and the *grahitā* aspect of it as a later product. And even according *to vedānta* which distinguishes all the *indriyas* into separate *indriyas,* the *adhiṣṭhātṛi devatā* is the same. So there is a common hearing shared as it were, by all of us in the aspect of which there is no distinction between the object heard and the hearing sense organ. This is not in the plane of pure consciousness. Even in the plane of sensory intake, there is a non-distinction; a non-duality, an identity of the grasped and the grasper. And even for a flash of a second if one can concentrate and achieve that unity point of view then one is identified with the divinity of it.

The last comment. Have we ever reflected why the abstraction operator 'ता' (*tā*) in '*devatā*'? 'भावे त्वतलौ' (*bhāve tvatalau*) We all know *sādhutā* is not a *sādhu, vidvattā* is not a *vidvān*. There are many *vidvāns* here but one *vidvattā,* if there is *sāmānya* at all. I mean this is not for a *naiyāyika.* A *naiyāyika* will call it an *upādhi,* not a *jāti* and so on. So we take the '*tā*' in *devatā seriously.* Should we take the '*ty*' in deity and divinity seriously? Or should we say that this '*tā*' is to stand for collective जनता (*janatā*) or simply स्वार्थे (*svārthe*) no *pratyaya* has ever happened. There is some difference of meaning and I want to submit that this unity is common. The

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adhiṣṭhātri devatā of all our different *cakṣus* is one and the same *sūrya* and that is why it is a *devatā* because it is *sāmānya*. And it is again, just as for *Abhinava 's* radical interpretation I gave *yājñavalkay 's* support, for my interpretation that the *devatā* is a *sāmānya* of all our *indriya śaktis*, I want to adduce the support of no less than *Śaṅkarācārya* because where he discusses the issue of *vigrahattva* of gods, whether gods have bodies or not, he admits that gods do have bodies as a result they are born and they die. Now have you ever heard that these *devatās* die? We want to become *devatās* because we want to become immortal. But the *Siddhānta* is that the *devatās* die. Then *Śaṅkara* places a problem. He places the problem that - his first problem was that would the *devatās* have *adhikāra* of *brahmavidyā?* Can they go through the rites of passage, the *upanayana* and all that and they said no, *devatās* are not like that although you have *śrutis* like *Indra* did *brahmacarya* for so long - वस ब्रह्मचर्यम् । (*vasa brahmacaryam*) *Indra* was told, and so no. But that is not the main problem. The main problem is - शब्दे तु विरोधः प्रसज्येत (*śabde tu virodhaḥ prasjyeta*). If *devatās* die then *Indra śabda* will lose its *vācya* and the *nitya śabda-artha* relation will go and that is a big problem - कथम् ? नित्यस्य शब्दस्य नित्येन अर्थेन नित्ये सम्बन्धे प्रलीयमाने वैदिकशब्दानामपि अनित्यता प्रसज्येत । (*katham ? nityasya śabdasya nityena arthena nitye sambandhe pralīyamāne vaidikaśabdānā mapi anityatā prasajyeta*)

This is *Śaṅkara 's* problem and he answers that by saying the *Indra*, the *vyakti* dies, but *indratā* dies. This is his interpretation. That *indratā* lives and what I want to say in the discussion, I can give you more evidence of the death and even getting older and feebler of a god. This is from *Yukti-dīpikā*. He discusses this long in pasage that *devatāḥ* have *jara* and *maraṇa* also.

So it is nothing very covetable in order to be literally a *devatā* but we have duties towards *devatās*. The last point is what we can do in the modern

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age where *havi tave* is gone. We don 't even get *havi,* how can we do *havi tave* ? Forget about that. So what would we tell our children who are busy playing computer games and watching television serials, how would they pay back their debts to the gods ? Now, already in the *Ṛgveda* someone like *Nema* had a doubt that does *Indra exist at all* ? Who has seen him ? And *Indra* had to appear in front of him and *devatās* periodically appear to people even now but very rarely. But there are other kinds of *Yajñas* which are sanctioned. You don 't have to wait till the *Gītā* to know about *Jñāna-yajña* or *tapo-yajña* as opposed to *dravya-yajña.* I will end with a beautiful concept in *Kauṣitakī Upaniṣad* which opened my eyes towards how we can perform *yajñas* every moment. It is a matter of changing our attitude from the attitude of individual 's rights to the attitude of indebtedness, from the attitude of consumption and feeding myself by the feeding of *indriyas* to the attitude of feeding the *indriyas* because they are *devatās.* It is my offering to my own *indriyas* and I share the *adhiṣṭhātrī devatā* with you. So to your *indriyas* also I have to offer as far as I can. And I cannot offer alone to my *indriyas.* I have to share it with others. I cannot be *kevalādi* with regard to all the ten *indriyas.* Not just about eating. I have to be giving and how is that ? Logically, *Kauṣitakī says* we can divide our lives into the period when we are talking and into the period when we are not talking. Logically there is no third possibility. Every moment of my life I am either silent, which is what you are now or talking, which is what I am now. And I am looking forward to changing the roles. When I am talking, I have to use my breath, *prāṇa,* which is one *devatā,* the most important of all. But that *devatā* is also ready to make itself *haviḥ.* That *devatā, prāṇa,* becomes a *haviḥ* and *agni* becomes *vāk. vāk* is the *devatā* at whose service my *prāṇa* is being offered when I am talking. When I am not talking, every moment I am silent, I could have talked. I am not talking, I am offering my *vāk, Sarasvatī* herself, as an offering to my *prāṇa* so that I can breathe well. So

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either I am offering *vāk* to *prāṇa* or I am offering *prāṇa* to *vāk* without *yajña*. न खलु काचन कालकलास्ति मे (यज्ञेन विना) [*na khalu kācana kālakalāsti me (yajñena vinā)*]

Questions from the younger students and their answers :

Question 1 : If our sacred duty is to worship our own sense-organs and their illuminating functions like seeing, bearing, talking, eye, ear and speech etc. - what would someone like Halen Keller do ? She would have no gods to worship because she had no eyes, hearing or speech !

Answer : Even such a person as long as she has a body would have a sense of touch, the *Indriya* called '*tvak*' and its presiding deity 'vāyu'. Also as long as one feels alive one can inwardly worship *prāṇa* - vital force which would be felt in the form of breathing. There is after all a certain predominance of **touch** over other sense organs and *prāṇa* is the **chief** of all the **gods** since without vital energy all the other senses are disfunctional!

Question 2 : You have said that as gods the sense organs deserve to be 'satisfied'. But how can we know when to stop ? How to draw the line between a dutiful pacification of the sense-deity and a licentious riot of sensuality ?

Answer : This border line indeed is **hard** to draw as it is **crucial** to draw ! Scriptural 'regulations' according to social and 'stage-of-life' (*āśrama*) related norms can help ! But usually if one is internally watchful one can find out where appetite ends and gluttony begins. Consecrating and sublimating our cravings can also put a healthy check on sensory needs.

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'*Yajñāya ācarataḥ karma samagram pravitīyate* '.

But the challenge of moral spiritual life is precisely this : to find a middle way between ascetcism and hedonism, between overconsumption & selfdenial because -

'न अत्यश्नतः तु योगोऽस्ति न चैकान्तम् अनश्नतः '

(*na atyaśnataḥ tu yogo 'sti, na caikāntam anaśnataḥ*)

Lecture delivered on 1st June 1998 at *Jñāna-Pravāha*
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Dr. I. Panduranga Rao

Dr. I. Panduranga Rao, is a prolific writer in Telugu, Hindi and English, with about 50 publications to his credit. He has specialised in comparative literature and Philosophy, particularly in *Rāmāyaṇa* in Indian languages. A brilliant scholar, a multifaceted genius, a thinker, a litterateur, a multilinguist writer, a speaker par excellence and above all a devotee of the Lord. In him there is a unique confluence of the many splendoured streams of devotion and the luminous illuminations of knowledge which find expression in his masterly exposition of philosophic and religious themes, particularly the *Rāmāyaṇa*. He has also delivered a number of lectures on *Rāmāyaṇa* in India and abroad.

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Shri Balkrishna Doshi

Born in 1927 in Pune, Shri Balkrishna Doshi has been a key person in the development of modern Indian architecture. To name a few of his famous creations - National Institute of Fashion Technology, New Delhi, Hussain-Doshi Gufa, Ahmedabad and the Bharat Diamond Bourse, Mumbai.

He has been the Founder Director of School of Architecture, School of Planning and Vastu-Shilpa Foundation for Studies and Research in Environmental Design as well as the Founder Dean of Centre for Environmental Planning and Technology at Ahmedabad.

Shri Doshi has received several national and international awards and honours. Notable among them are the 'Padmashree' from Government of India, Fellowship of The Graham Foundation, Honorary Fellowship of the American Institute of Architects, Great Gold Medal for Architecture from Academy of Architecture, Paris, Gold Medals of IIA for Architectural Education and as a distinguished Architect and Doctrate, 'Honoris Causa' from the University of Pennsylvania, U.S.A. Shri Doshi has also been the recipient of the Coveted Aga Khan Award for Architecture and has been the J K Cement Architect of the year 1991 and J K Cement Great Masters Award in 1994.

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Prof. Anand Krishna

Prof. Dr. Anand Krishna is the son of Padmavibhusan Rai Krishnadas. He was born in 1925. After completing his M.A. & PHD, he was Prof. & Head of Department of History of Art in Banaras Hindu University. He was a lecturer in University of Michigan (U.S.A.). He is ex Jawahar Lal Nehru Fellow and an ex National Lecturer, U.G.C. He was Chairman of U.P. Rajya Lalit Kala Academy Lucknow. He has edited Chhavi 1 and 2. He has participated in many National & International seminars as a speaker/ sectional President. He has published several research papers and books and many PHD students are working under his guidance.

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प्रोफ़ेसर् धर्म पाल

सम्प्रति उप-कुलपति,गुरुकुल काँगड़ी विश्वविद्यालय।

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प्रोफ़ेसर् प्रेमलता शर्मा
(जन्म १० मई १९२७)

सम्प्रति काशी हिन्दू विश्वविद्यालय में एमेरिटस् प्रोफ़ेसर् एवं संगीत नाटक अकादमी, नई दिल्ली की उपाध्यक्षा हैं। उन्होंने काशी हिन्दू विश्वविद्यालय के संगीत-संकाय में, १९५५ से १९८५ तक के वर्षों में, संगीत और संगीत-शास्त्र विभागों में प्राध्यापिका तथा संकाय-प्रमुख एवं तत्पश्चात् इन्दिरा कला संगीत विश्वविद्यालय, खैरागढ़ (मध्यप्रदेश) के कुलपति के रूप में, अध्ययन, अध्यापन, ग्रन्थ-लेखन, सम्पादन, अनुसन्धान, प्रकाशन, शोध-निर्देशन, तथा मार्ग-दर्शन द्वारा संगीत की अपूर्व सेवा की है।

भारतीय संगीत शास्त्र के संस्कृत-भाषा में उपनिबद्ध मूल-ग्रन्थों के अध्ययन, अध्यापन एवं प्रकाशन की वे अग्रदूत रही हैं। उनकी संस्कृत, हिन्दी एवं अंग्रेज़ी के साथ ही भारत की कई प्रान्तीय भाषाओं में भी अप्रतिहत गति है और उन्होंने विश्व के विभिन्न देशों की अनेकशः यात्रा कर वहाँ भारतीय संगीत की सुगन्ध बिखेरी है। वे उत्तर-प्रदेश संगीत नाटक अकादमी की अध्यक्षा भी रही हैं। संगीत से सम्बद्ध विभिन्न संस्थाओं को सहयोग देकर तथा प्रयोग-धर्मी कलाओं में मौलिक अनुसन्धान को समर्पित न्यास भरत-निधि की स्थापना कर देश-विदेश में प्रतिष्ठित अपने शतशः अन्तेवासियों एवं प्रशंसकों को प्रेरित करती हुई वे सरस्वती की सक्रिय सेवा में संलग्न हैं।

उनके प्रमुख प्रकाशनों में से कुछ अधोलिखित हैं :

○ भक्तिरसामृतसिन्धु (हिन्दी अनुवाद एवं विमर्श सहित)

○ बृहद्देशी (अंग्रेज़ी अनुवाद सहित, दो खण्डों में)

○ रसविलास ○ संगीतराज ○ सहसरस ○ एकलिङ्ग-माहात्म्य ○ चित्र-काव्य-कौतुकम्

○ ध्रुपद वार्षिकी ○ जपसूत्रम् (हिन्दी में अनूदित, दो खण्डों में)

○ Thirty Songs from the Punjab and Kashmir : A.K. Coomaraswamy (सम्पादन)

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Prof. Dr. Arindam Chakravarti

Presently Professor at Department of Philosophy, University of Hawaii at Mānoa, Honolulu, Dr. Arindam Chakravarti is an eminent scholar of Philosophy. After securing his M.A. (Philosophy) degree from Calcutta University he studied at Oxford University and obtained the degree of Doctor of Philosophy on his dissertation entitled 'Empty Terms and Fictional Discourse' written under the supervision of Professor Peter Strawson and Professor Michael Dummett. For some time he taught in the Department of Philosophy University of Calcutta, and then joined the Asiatic Society, Calcutta. He has been Post-Doctoral Jacobson Fellow and Tutor at the University College London, a Visiting Assistant Professor at the University of Washington, and Adjunct Professor, Department of History and Philosophy, Montana State University, Bozeman. He joined the Department of Philosophy, University of Delhi, as Professor, in 1993.

The Fellowships and Grants received by Dr. chakravarti include Spalding Visiting Fellowship at Wolfson College, Oxford, Institute of Advanced Study in the Humanities Fellowship. Edinburgh University Fellowship, N.E.H. Summer Institute Fellowship at U.C. Berkeley. Indian Institute of Advanced Studies Visiting Summer Professorship, Simla and Distinguished Visiting Professor, Department of Philosophy, University of Hawaii.

An erudite scholar and outstanding thinker Professor Chakravarti has travelled widely and written extensively. Some of his Publications are :

- Denying Existence.
- Epistemology, Meaning and Metaphysics After Matilal (edited anthology)
- Knowing From Words. (Co-edited with Bimal Matilal)

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SANSKRIT PRONUNCIATION GUIDE

Vowels

अ a आ ā इ i ई ī उ u ऊ ū ऋ ṛ ॠ ṝ

लृ ḷ ए e ऐ ai ओ o औ au

ं ṁ *(anusvara)* ः ḥ *(Visarga)*

Consonants

Gutturals:	क ka	ख kha	ग ga	घ gha	ङ ṅa
Palatals:	च ca	छ cha	ज ja	झ jha	ञ ña
Cerebrals:	ट ṭa	ठ ṭha	ड ḍa	ढ ḍha	ण ṇa
Dentals:	त ta	थ tha	द da	ध dha	न na
Labials:	प pa	फ pha	ब ba	भ bha	म ma
Semivowels:	य ya	र ra	ल la	व va	
Sibilants:	श śa	ष ṣa	स sa		
Aspirate:	ह ha	ऽ = *' (avagraha)-the apostrophe*			
	क्ष kṣa	ज्ञ jña			

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